

BBC-1
2316/8727

Serial GG
EPISODE ONE

"D R. W H O"

GG

THE UNDERWATER MENACE

by
Geoffrey Orme

TX 67

Producer	.....	INNES LLOYD
Director	.....	JULIA SMITH
Story Editor		GERRY DAVIS
Designer		JACK ROBINSON
P.A.		NORMAN STEWART
A.F.M.		GARETH GWENLAN
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Make-up Supervisor		GILLIAN JAMES
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T.M.2		JOHN FARR
Sound Supervisor		BRIAN FORGHAN
Vision Mixer		BRUCE MILLIARD
Floor Assistant	.....	QUINTIN MANN
Crew	.....	11

CAMERA REHEARSALS:
Saturday, 7th January 1967

RIVERSIDE ONE

Camera rehearsal with TK-39:	10.30 am - 1.00 pm
LUNCH:	1.00 pm - 2.00 pm
Camera rehearsal with TK-39:	2.00 pm - 7.00 pm
DINNER:	7.00 pm - 8.00 pm
Sound and vision lineup:	8.00 pm - 8.30 pm
TELERECORD to VT/4T/36845:	8.30 pm - 9.45 pm

TRANSMISSION: Saturday, 14th January 1967

CAST LIST

Dr. Who	.....	PATRICK TROUGHTON
Polly	.....	ANNEKE WILLS
Ben	.....	MICHAEL CRAZE
Jamie	.....	FRAZER HINES
Ara	.....	CATHERINE HOWE
Ramo	.....	TOM WATSON
Iolem	.....	PETER STEPHENS
Damon	.....	COLIN JEAVONS
Zaroff	.....	JOSEPH FURST

Extras (Studio)

4 Atlantean guards:	MICHAEL EARL; DEAN HARDY; DEREK HUNT; KEITH ASHLEY
2 Zaroff guards:	ALEX DONALD; TONY DOUGLAS
10 Priests:	DENIS REDWOOD } doubling as DAVID WATERMAN } Medical Orderlies LEONARD KINGSTON }
	PETER STOCKBRIDGE; LAURENCE ARCHER; REG CRANFIELD; BOB RAYMOND; FRED DAVIS; DARROLL RICHARDS; STANLEY JACOMB
4 Child Priests:	ANTHONY KEMP; SAMUEL BURLEIGH; SHANE YOUNGER; GARY O'BRIEN

Extras (Film)

3 Atlantean guards:	MICHAEL EARL; DEREK HUNT; KEITH ASHLEY
8 Fish People:	CATHY ASH; JUDY NICHOLLS; MARY McMILLAN; PERIN LEWIS; TONY STARR; ALEX DONALD; NIGEL CLAYTON; DEREK CALDER

S E T S

1. Int. Tardis
2. Int. Box Cage
3. Int. Compression Chamber
4. Small Chamber
5. Int. Temple
6. Corridor
7. Int. Operating Theatre

EPISODE ONE
RUNNING ORDER

page no.	scene no./set	characters	light	shot nos.	cams/booms
	Opening Titles, <u>T/C1</u> and slides			1	
1	<u>1. INT. TARDIS</u>	Dr. Who Jamie; Ben; Polly	Day	1-13	1A. 2A. 5A. A1.
4	<u>T/C2</u> : Tardis landing on rocks				
4	<u>1A. INT. TARDIS</u>	a/b		14	"
5	<u>T/C3</u> : The quartet start exploring 4'16"				
14	<u>2. INT. BOX CAGE</u>	Dr. Who Jamie; Ben; Polly	"	15-19	2B. 3A. A2.
14	<u>T/C4</u> : Lift descending				
14	<u>2A. INT. BOX CAGE</u>	a/b	"	20-24	"
16	<u>3. INT. COMPRESSION CHAMBER</u> (BREAK AFTER 1ST SHOT THEN RESUME)	Ben; Jamie; Polly; Dr. Who; Guards	"	25 26-38	1B. 4A. 5B. B1.
20	<u>3A. INT. CORRIDOR</u>	Guards Ben; Jamie; Polly Dr. Who	"	39	5C. Slung mic
20	<u>4. INT. CHAMBER</u>	Ara; Guards; Dr. Who; Ben; Jamie; Polly; Ramo; Priests	"	40-77 (no shots 49-58)	4B. 1C. 2C. C1. A4.
27	R E C O R D I N G B R E A K				
27	<u>5. INT. TEMPLE</u>	Priests; Polly; Ben; Jamie; Lolem; Guard	"	78-84	1D. 3B. 2D. 4C. B2. C2.
29	<u>6. INT. CORRIDOR</u>	Ara Guard	"	85	5D. A4.
29	<u>7. INT. TEMPLE</u>	Polly; Ben; Jamie; Priests; Guard; Lolem	"	86-92	1D. 4C. 2D. 3B. B2. C2.

30	<u>T/C4: Shark in water.</u>				
30	<u>8. INT. TEMPLE</u>	Polly; Ben; Jamie; Dr. Who; Ramo; Lolem; Guards	Day	93-96	2D. 3B. 4C. C2.
31	<u>9. COMPRESSION CHAMBER DOOR</u>	Damon Ara	Day	97	5D. A4.
31	<u>10. INT. TEMPLE</u>	Dr. Who Lolem Guard Ben; Polly; Jamie	Day	98-109	3B. 4C. 2D. 1D. B2. C2.
P A U S E					
32	<u>11. INT. OPERATING THEATRE</u>	Damon Zaroff	Day	110	3C. C3
33	<u>12. INT. TEMPLE</u>	Dr. Who Ben; Polly; Jamie; Zaroff; Lolem; Ara; Ramo Gaurds	Day	111-138	4D. 5E. 2D. 3B. B. A5.
R E C O R D I N G B R E A K					
38	<u>13. INT. OPERATING THEATRE</u>	Damon Jamie; Ben; Polly; Guards Med. Assts.	Day	139-150	1E. 2E. C3.
	<u>B/P1: Fish people</u>				
41	<u>14. INT. SMALL CHAMBER</u>	Zaroff Dr. Who Guard Ara	Day	151-157	3D. 4B. 5F. A6
43	<u>16. INT. OPERATING THEATRE</u> <u>B/P of fish people on screen</u>	a/b	Day	158/9	2E. 1E. C3.
44	End Roller Caption and slides				

Project Number: 2316/8727

"DOCTOR WHO"

THE UNDERWATER MENACE

by

Geoffrey Orme

Cam.1 - A TARDIS
2 - A TARDIS (zoom)
3 - parked
4 - parked
5 - A TARDIS

EPISODE ONE

5 A Ampex clock /

Telecine 1: Opening Titles

TAPE: OPENING MUSIC

FADE OUT

FADE UP:

1. 1 A 24° /
Cloak and hat

s/i slide 1: THE UNDERWATER MENACE

fade

onto DR.WHO

s/i slide 2: by GEOFFREY ORME

fade

PULL BACK TO
include
controls

s/i slide 3: EPISODE 1

fade

PAN UP to
2-shot
Eagle L. frame
DR.WHO/JAMIE

BOOM A1

GRAMS

Keep music under

1. INT. TARDIS. DAY.

(2next)

RE- RITE
bhc

- 2 -

(shot 1 on 1)

(THE DOCTOR WENDERS AROUND,
LOOKING AT THE VARIOUS CONTROLS.
JAMIE IS A LITTLE WIDE-EYED AND
OPEN-MOUTHED AT THIS FANTASTIC
SET-UP, SO UNLIKE ANYTHING HE HAS
EVER SEEN BEFORE, HE IS WATCHED
WITH SOME AMUSEMENT BY BEN AND
POLLY.

DOOR SHUTTING NOISE
MUSIC OUT

As JAMIE looks at
POLLY:

JAMIE: (LOOKING ROUND) Wha's this?

2. 2 A
2-shot POLLY/BEN

DOCTOR: You'll find out.

(THE DOCTOR IMMEDIATELY STARTS
PULLING LEVERS TO GET AWAY FROM
THE HIGHLANDERS)

3. 1 A 24°
2-shot DR.WHO/JAMIE a/b

JAMIE: I dinna want to.

HOLD JAMIE to door,
BEN into 3-shot R.

(THE DOCTOR STARTS CONTROLS)

TARDIS GOING NOISE

BEN: It's a machine, my Scottish
Haggis, which will take us away
from Scotland forever.

JAMIE: Where to?

As they move fwd.
PULL BACK and swing
L. across centre
column -
3-shot JAMIE/BEN/
POLLY

BEN: That, as the Doctor would say,
is in the lap of the Gods - we
never know.

JAMIE: Ye wouldna be makin' fun o'
me, would ye? (TO POLLY) Is it a
fact, ye dinna ken where we're going.

POLLY: It's quite true - and what's
more, we don't know what year it
will be.

JAMIE: Och, I dinna believe it.

4. 5 A 16°
CU DR.WHO

DOCTOR: (AS THOUGH SPEAKING TO
HIMSELF) Nae man can tether time
or tide.

As he looks at Jamie:

(HE SPEAKS THE LINE WITH A
BROAD SCOTTISH ACCENT. THEN
HE LOOKS UP AT JAMIE'S
SURPRISED FACE, SMILES, AND
RESUMES HIS TYPICAL VOICE.)

5. 2 A
Deep 4-shot
DR.WHO at back
and trio

- 2 -

(5 next)

RE-WRITE
b1c

- 3 -

(5 on 2)

DOCTOR: (continued) Robert Burns -
remember?

6. 5 A 9°
MCU DR.WHO and eagle

JAMIE: (BLANKLY) Who's Robert
Burns?

DOCTOR: I should have remembered.

POLLY: What?

STAND BY
TELECINE

DOCTOR: To Jamie it's 1745 -
Rabbie Burns wasn't born until
1759.

7. 1 A 35°
Centre-piece

As it falls into
3-shot, PULL BACK
with Ben to include
DR.WHO and controls

BEN: Gets sort of complicated
doesn't it?

TAPE
TARDIS MATERIALISING
(TARDIS NOISE CANCEL.
BEN TO CONTROLS) FROM
INSIDE

JAMIE: What's happening now?

As JAMIE turns:

BEN: We're going to land.

8. 5 A 24°
Tight 2-shot
JAMIE/POLLY

DOCTOR: Hold on, everyone.
tight,

JAMIE: Land?

POLLY: It's all right, Jamie -
truly. Don't be scared.

9. 1 A 24°
DR.WHO/BEN and
controls.

BEN: I get a sort of queer
feeling - I mean, we never know
what we're going to find do we?

Let rising centre
piece block out
DR.WHO

DOCTOR: No ... that's the fun.
Here we go.

10. 2 A
CU POLLY

POLLY: (ON TAPE - THINKING)
Please let it be Chelsea 1966.

11. 1 A 9°
CU BEN

BEN: (ON TAPE - THINKING)
I hope it's the Daleks---I don't
think.

12. 5 A 9°
CU DR.WHO

DOCTOR: Prehistoric monsters. TAPE

13. 1 A
CU JAMIE

JAMIE: What have I come upon?

FILM NEXT:

TELECINE 2:

Tardis landing on rocks in the
middle of nowhere.

14.

1 A 24⁰

12. INT. TARDIS

BOOM A1

TAPE:
TARDIS
GRINDING
DOWN

2-shot JAMIE/POLLY

DOCTOR: We're down.

JAMIE: Well, that wasn't so bad.
Come on, Doctor, let's go outside.

PULL BACK with JAMIE
putting DR.WHO R. of
frame

As DR.WHO goes to
door
C. them up

BEN: Come on, Jamie - you and me
first - "you never know, you
know". (NORTH COUNTRY ACCENT)

JAMIE: What?

BEN: We don't know what's
waiting for us out there do we?
Come on Doctor, open up.

DOCTOR: I don't see why not ...
looks all right.

(HE PRESSES CONTROLS)

TAPE: DOORS OPEN

DOCTOR: Wait. For me.

As DR.WHO turns:

MIX to T/C

(EXIT JAMIE AND BEN
CAUTIOUSLY)

FILM NEXT:

TELECINE: (3)

STRIKE TARDIS

We open on a rocky
and sandy cove,
presumably on an
islet in the
Atlantic.

SOUND of BREAKERS
and SEAGULLS.

The vegetation is not
distinctive, and there
is no clue to the
geographical location.
The TARDIS materialises
among the sand dunes
incongruously.

The door opens
and DOCTOR WHO,
POLLY, BEN and
JAMIE come out.

Ext. Seashore.
Day.

POLLY: (LOOKING AROUND) Don't
tell me, Doctor. This time
I'll guess where we are.

BEN: Hark at our well-travelled
duchess then. (IMITATING HER
ACCENT) Could we be on the
Riviera, Agatha? Hardly, it's
out of season. Southend then?
(LOOKS AROUND - BACK INTO
COCKNEY) No wheelks!

JAMIE: I dinna think that very
funny. Cannot ye do better
than that?

POLLY: Thank you, Jamie.

DOCTOR: Well - when you've
finished - where are we? All
of you.

POLLY: (CLOSES HER EYES -
SNIFFING THE SEA AIR) Cornwall.

BEN: You said that last time.

TELECINE CONT.

TELECINE CONT.

POLLY: And we were!

JAMIE: The Isles, maybe?

DOCTOR: Ben?

BEN: Search me, Doctor. Don't you know?

DOCTOR: Not a clue - (LOOKS DOWN, PICKS UP A ROCK, EXAMINES IT) except that it's not the British Isles.

POLLY: How can you tell?

DOCTOR: This rock was formed by volcanic action. Not too long ago either.

BEN: (IN ALARM) How long?

DOCTOR: (TO HIMSELF: POTTERING OFF) Oh, Miocene.

BEN: What?

DOCTOR: Only about twenty-five million years ago. (POINTS UP)

Cut to;

The centre of the island is a single peak of what could be the crater of an extinct volcano. There is no vegetation, and it stands out gaunt and bare against the sky, as seen from the viewpoint of those down below.

BEN: (OOV) That's an extinct volcano, isn't it Doctor?

TELECINE CONT.

TELECINE CONT.

Seashore (as before)

DOCTOR: Possibly - possibly.

THE DOCTOR settles himself down among the rocks very comfortably and closes his eyes.

BEN: That's just how I like volcanoes - extinct!

POLLY: Well, are we going, or aren't we?

They look round at the DOCTOR. He seems to be already asleep. His breathing is deep and regular.

BEN: May as well, I suppose.

They move out of shot.
DOCTOR WHO opens one eye, and then assured they are out of sight, he raises himself on one arm. Then he takes out his watch, and begins to make calculations based on the sun's height above the horizon.

CUT TO:

Top of Crater.

The scene is nothing but rock and sky. Everything is grim and desolate. BEN, JAMIE and POLLY climb into shot, and pause for breath.

TELECINE CONT.

TELECINE CONT.

POLLY: How much further?

JAMIE: Och, we're nearly there.

BEN: We're not going to see
much when we get there, I'm
telling yer.

JAMIE: We might.

POLLY suddenly
clutches BEN's
arm.

POLLY: I'm seeing things now!

JAMIE: What - where?

POLLY: Over there - look - I'm
sure something moved.

BEN: You could imagine anything
in a place like this.

POLLY: I didn't imagine it - there
it is again.

They all watch,
very tense.

The CAMERA pans
over rocks.
There is no
sign of life.

Back to POLLY
and the two
BOYS.

BEN: You see?

POLLY: I think we should get
back.

JAMIE: What's the point of running?
We've nowhere to run to.

TELECINE CONT.

TELECINE CONT:

BEN: Besides, having come all the way up, we may as well take a dekko while we're here.

JAMIE: Aye, Ben and I'll go on - you stop here.

POLLY: No!

BEN: Don't be daft - we shan't be far away. Back before you know it.

BEN nods to JAMIE and they climb up out of shot.

POLLY: Ben - wait ...

She seems about to follow them, but changes her mind and stops. There is a small fall of pebbles and earth slightly to her right. She looks and decides to investigate.

CUT TO:

Ext. Ledge with
Pot-Hole Opening.
Day.

POLLY comes into shot cautiously. She sees the opening, wants to look inside, but feels she is being rash in doing so instead of waiting for the return of BEN and JAMIE.

TELECINE CONT.

Curiosity wins and she moves to the opening. It is dark inside, and she is about to turn back when something on the ground catches her attention. She stoops to pick it up.

Close-shot of POLLY stooping to pick up bright object on ground. It is some form of TALISMAN, in the form of a kneeling figure with plumed headdress holding a flaming torch. It is of silver and apparently intended to be worn on the wrist. As she is looking at it, a shadow falls over her. She looks up, scared, to see a tall MAN in strange costume she cannot recognise, looking down at her. His face is a startling white hue.

POLLY springs to her feet and lets out a scream as she turns to run. She finds TWO other MEN similarly dressed in her path. They seize her.

GUT TO:

Ext. Summit of Hill.
Day.

JAMIE and DEN are standing looking out to sea.

JAMIE: Naething but water on all sides.

TELECINE CONT.

TELECINE CONT.

BEN: Yeah - I've seen better places.

POLLY's Scream
is heard O.S.

Hey! That's Polly!

They wait for
no more, but
run swiftly out
of shot.

CUT TO:

Ext. Ledge with
Pot-Hole Opening.
Day.

JAMIE and BEN run
into shot.

BEN: It came from here somewhere.

JAMIE: (POINTING TO OPENING) Will
she have gone inside?

BEN: Not if she's in her right
mind.

JAMIE: She could have been
carried in.

BEN: Who by?

JAMIE: Whe byied out, did she no'?

BEN: Wait - I've a torch.

He produces an
electric torch,
switches it on,
and leads the way
inside, JAMIE
following.

TELECINE CONT.

TELECINE CONT.

Entrance to Pot-Hole.
Day.

The place is in darkness, except for the dim light from the entrance, and the small area of light from BEN's torch.

BEN: Polly ... Polly ...

JAMIE gives a sudden exclamation.

What's up, then?

JAMIE: I touched something.

BEN swings his torch round. As he does so, a net falls from above over them both. As they struggle to free themselves, din figures come into shot and secure them. One MAN carries a strange-looking horn which he sounds. The blast echoes through the passages.

Other MEN appear and manhandle the netful of prisoners away.

Ext. Seashore. Day.

DOCTOR WHO is moving over the rocks, curious about the life in the pools. He looks down into a pool and picks up a piece of pottery.

TELECINE CONT.

TELECINE CONT.

DOCTOR: Curious - it's not made
in Blackpool or Egypt. Looks
authentic enough. But - it's
just been made!

He puts it
in his pocket.

He starts to climb
up the hill in the
direction taken by
POLLY, BEN and
JAMIE.

END TELECINE:

(CONTINUED ON P. 14)

CAM.1	to	1B	COMPRESSION	CHAMBER
2	to	2B	BOX	CAGE
3	to	3A	BOX	CAGE
4	to	4A	COMPRESSION	CHAMBER
5	to	5B	COMPRESSION	CHAMBER

(2 next)

RE-WRITE
bhc

- 14 -

15. 2 B

2. INT. BOX CAGE. DAY

TAPE A;
DOORS OPENING

Net, BEN and JAMIE

Down with it onto floor.
See doors close in bgd.

(POLLY STANDS IN ONE CORNER,
THERE IS A SMALL OIL LIGHT
ABOVE HER HEAD. THE WALLS,
DOOR AND CEILING ARE OF METAL.

THE GATE OPENS, THE NET
CONTAINING BEN AND JAMIE
IS FLUNG IN, AND THE GATE
CLANGS SHUT (IN)

TAPE A; DOORS CLOSING

(BEN AND JAMIE GROANS)

16. 3 A 16°
MCU POLLY

POLLY: Is that you, Ben? ... Jamie?

BEN: Who else?

(FROM INSIDE THE NET, BEN
ANSWERS)

17. 2 B
2-shot
JAMIE and BEN in net

JAMIE: Polly, are you all right?

BEN: When you've finished talking,
get us out of this contraption.

POLLY: (oov) I can't - they've
tied me up.

18. 3 A 16°
MCU POLLY

JAMIE: Who are 'they'?

POLLY: I don't know. I didn't
see them. Ssssh .. I think they
may be coming.

19. 2 B
Low wide shot of lift.
Net in fgd.
Doors behind with
DR.WHO into
3-shot with boys

TAPE A:
DOORS OPENING

(ONCE AGAIN THE GATE IS
FLUNG OPEN, AND COTOR WHO
IS PUSHED IN; HE LANDS
ON TOP OF THE OTHERS)

BEN: That's all we need!

DOCTOR: So they caught you, too?

(BEFORE THEY CAN TALK ANY
MORE, THERE IS A GRINDING
SOUND, AND THE CAGE JERKS
VIOLENTLY. THE OCCUPANTS
SRY ABOUT)

T/C 4: MODEL SHOT.
LEFT DESCENDING

TAPE A:
DOORS CLOSING WITH
LIFT DESCENDING
ALTER SOUND OVER FILM

20. 2 B

2. INT. BOX CAGE

2 boys in net

(3 next)

- 14 -

RE-WRITE

byc

(20 on 2)

- 15 -

BEN: Cor! I just left my
stummick behind.

JAMIE: Ay, ne too.

21. 3 A 24°
MCU POLLY

STRIKE FLAT BEHIND DOORS

DR.WHO rises
into 2-shot

(THE DOCTOR IS BUSY
FLEEING POLLY)

DOCTOR: That's something we shall
find out very soon.

POLLY: It's a
long way down.

22. 2 B
JAMIE and BEN
listening.

DOCTOR: We're already below sea
level.

SOUND UP: TAPE START TO
GO WUZZY AND THROB

JAMIE: It's difficult to breathe.

BEN: What is it, Doctor?

As they look up
PAN UP to
2-shot POLLY/DR.WHO

POLLY: There's a funny taste. I
don't feel so good, either.

DOWN with DR.WHO
into 3-shot with boys

DOCTOR: That's done it. Don't
get scared if anyone blacks out -
compressed Nitrogen - called
Caisson disease -

(HE SLIPS TO THE FLOOR.
POLLY GOES TO HIS AID)

POLLY into 4-shot

Onto POLLY as
she collapses
see:

BEN: Polly - get us free if
you can -

POLLY: I'll try -

23. 3 A 16°
POLLY's eyeline as
lamp defocuses

(SHE MOVES TO ARDS THE
NET, THEN SLURPS OVER)

SOUND UP VERY LOUD

Q. and CUT as gates
open:

TAPE A: DOORS OPEN
COMPRESSION CHAMBER
NOISE IN BGD.

24. 2 B
4-shot
with gates in bgd.

(5 next)

- 15 -

Up to door.

HOLD group as GUARDS enter.

HOLD business

Show as much of chamber in bgd. as last GUARD goes as pos.

(THE CAGE JERKS SLIGHTLY AS IT REACHES THE BOTTOM OF THE SLIFT. AFTER A MOMENT, THE DOORS ARE THROWN OPEN, AND A COUPLE OF GUARDS ENTER. FIRST THEY DRAG OUT THE NET CONTAINING BEN AND JAMIE. THEN ONE COMES BACK AND DRAGS OUT DR. HO. FINALLY THE SECOND GUARD RETURNS AND LIFTS OUT POLLY, PUTTING HER OVER HIS SHOULDER)

CUT TO:

25. 5 B 35°

BOOM BI

3. INT. COMPRESSION CHAMBER. DAY.

Low shot up room featuring slabs.

POLLY in from L.
DR.WHO in from L.

HOLD the four on their slabs; let GUARDS exit

CUT TO BLACK

2 to 2C - but pulled back for 4 to cross
3 to Park

STRIKE TRUCK

CUT FROM BLACK:

26. 1 B 24°
(aim at R. angles)

Low shot POLLY on slab, TRACK down set taking in each one

(BEN AND JAMIE, NOW FREE FROM THE NET, ARE ALREADY LAID OUT ON ADJACENT BENCHES. AFTER A MOMENT, THE DOCTOR AND POLLY ARE BROUGHT IN BY THE GUARDS AND LAID OUT ON THE TWO REMAINING BENCHES. THE GUARDS TAKE A LOOK AT THEM AND THEN EXIT, CLOSING THE DOOR BEHIND THEM. TAPE A: DOOR CLOSING INTO HIGH COMPRESSION NOISE)

THE BENCHES ARE COVERED WITH A MOVEN MATERIAL MADE FROM TREATED S.L. WOOD. THERE IS NO HINT OF MODERN EQUIPMENT IN THE ROOM, WHICH IS OF STONE, WITH A MASSIVE DOOR. IT IS IN FACT A ROOM THAT HAS BEEN USED FOR CENTURIES FOR EQUATING TREASURE GRADUALLY.

DOCTOR HO, POLLY, BEN AND JAMIE ARE ALL UNCONSCIOUS. BEN IS THE FIRST TO START TO RECOVER. HE RUBS HIS EYES AND SITS UP (AS THE PICTURE STEADIES)

27. 5 B 35°
Low shot of 4 Slabs

BEN: Oh.

28. 4 A 24°
MCU BEN

HOLD his sit as he looks at POLLY, include her, then swing R. to JAMIE

2-shot BEN/JAMIE

(HE SITS UP AND LOOKS ROUND. JAMIE SHOWS SIGNS OF LIFE. POLLY AND THE DOCTOR ARE STILL COMPLETELY OUT)

BEN: Polly, Jamie - rise and shine.

JAMIE: (GROWLS) Will ye disturb the dead?

BEN: You're not dead, mate - you've got a touch of the sub-nariners.

(JAMIE SITS UP)

(5 next)

HOLD BEN's rise

JAMIE: Sub-mariners. What are they?

BEN: Take too long to explain,
but we've got 'em. This is some
sort of a compression chamber.

Elevate into high
2-shot BEN L. fgd
DR.WHO R.

HE MOVES
TOWARDS THE DOCTOR, TALKING AS
HE GOES)

BEN : Y'know, this makes no
sense at all -

(AS BEN APPROACHES THE DOCTOR,
HE IS STARTLED BY THE DOCTOR
SUDDENLY SITTING BOLT UPRIGHT.
BEN JUMPS BACK)

DOCTOR: Trogodytes!

BEN: (BLANK) Eh?

DOCTOR: Ancient tribes of North
Africa who lived in caves ...
possible, possible ... where's my
diary? / (FISHES OUT DIARY - LOOKS IN
IT)

29. 5 B 24°
3-shot
BEN/JAMIE/DR.WHO R. fgd.

BEN: Cave men? Those
big hairy types who dragged their
include POLLY wakening birds around by their hair?

(HIS WORDS REACH POLLY, WHO
ROUSES AND OPENS HER EYES)

(1 next)

No - you know -
DOCTOR: it's difficult to put a
 precise date to these people -

30. 1 B 16°
 MCU POLLY

POLLY: I don't think it is.

5 to 50 CORRIDOR

31. 4 A 24°
 3-shot DR./BEN/JAMIE

(THEY LOOK AT HER IN
 SURPRISE. POLLY ENJOYS THE
 SITUATION)

DOCTOR: All right - when?

32. 1 B 16°
 MCU POLLY

POLLY: (CALMLY) I'd say 1970 -

33. 4 A 24°
 3-shot a/b

(SILENCE)

HOLD DR.WHO'S rise

POLLY's back and
 bracelet into
 shot L.

DOCTOR: (MILDLY) Can you prove it?

BEN: Yes, prove it.

(POLLY INTENDS TO DO A
 CONJURING TRICK)

JAMIE: How do ye ken, Polly?

BEN: She's been studying a crystal
 ball!

34. 1 B 24°
 POLLY and bracelet

DR.WHO into shot R.
 BEN and JAMIE into
 shot R.

(TAKES A SPOOF PASS IN THE
 AIR AND PRODUCES THE BRACELET
 SHE PICKED UP EARLIER ON)

POLLY: Abracadabra!

(THEY ALL EXAMINE IT)

DOCTOR: Ah yes - most interesting.

JAMIE: What's it meant to be?

(4 next)

DOCTOR: An Aztec representation of
Tonatish - the substance of the Sun.
Take, of course.

BEN: So what?

down onto bracelet

(POLLY TURNS IT OVER AND HANDS
IT TO BEN. CLOSE SHOT ON
THE BRACELET. ON IT ARE
ENGRAVED THE FIVE OLYMPIC
CIRCLES AND THE WORDS
"MEXICO OLYMPIAD")

BEN: (oov) Mexico Olympiad.

As BEN looks up
include POLLY

(CAMERA AGAIN ON POLLY)

35. 4 A 16°
2-shot
JAMIE/POLLY

POLLY: When we last left Earth,
it hadn't happened.

BEN: That's right - it wasn't
due till 1968.

POLLY: So 'now' is some time later
than that.

JAMIE: Later ... ooh, I wish ...
I understood.

36. 1 B 24°
Group shot
See GUARD
between them

Take BEN to 2-shot
with POLLY,
past BEN up set
with POLLY to
door L. of guard

BEN: Could be the owner was
shipwrecked, and these caves picked
it up.

TAPE A: DOOR NOISE

(THERE IS THE SOUND OF THE
DOOR BEING UNBOLTED. THEY
TURN AS IT OPENS. THERE IS A
HISS OF AIR. THE DOCTOR
POCKETS THE BRACELET. A MAN
DRESSED SIMILARLY TO THOSE SEEN
IN THE OPENING SEQUENCE STEPS
IN. HE CARRIES A SPEAR.

BEN: (TO POLLY) you're the lingu
him - ask him where we are.

DR.WHO crosses
frame to R. of guard

POLLY: (TO GUARD) Parlez vous
français? ... Sprechen sie Deutsch?
... Habla Usted Espanol? ...

37. 4 A 16° (Corner of set)
2-shot JAMIE/BEN

DOCTOR: Rozumiesz Pan po polsku?

JAMIE: (GALIC PHRASE)

BEN: What's that?

JAMIE: Gaelic.

BEN: Notcher Norf an' Souf.

JAMIE: What's that?

38. 1 B 35°
Group shot

BEN: Rhyning slang for mouth.

(THE ONLY RESPONSE IS FOR
THE GUARD TO MAKE A SHOW OF
PRODDING POLLY TOWARDS THE
EXIT WITH HIS SPEAR. POLLY
LEAPS AWAY IN ALARM)

DOCTOR: That means 'nove' in any
language. I think perhaps we'd
better take the hint. Gentlemen first!

(BEN AND JAMIE LOOK AT EACH OTHER.
THEN GO. NEXT POLLY. THEN DR.WHO)

CUT TO BLACK

Artists move back into room

CUT UP

Artists move out

Cam.4 to 4B: SMALL CHAMBER
2 PUSH IN to 2C
1 to 1C: SMALL CHAMBER

3A. INT. CORRIDOR Slung mic

39. 5 C
Corridor with GUARDS.

DR.WHO, BEN, JAMIE
and POLLY enter from L.
and proceed up it

As doors are closed:

40. 4 B 240 (pused into set)

Procession into
camera.
TRACK BACK with it and
down set.
Include BEN as he looks
through gap then
PULL BACK past him and
frame ARA R. - CRABING
L. into 2-shot
DR.WHO/ARA

4. INT. SMALL CHAMBER. DAY

TAPE A:
AIR CONDITIONING

BOOM CI

YOUNG SERVING GIRL, IS PUTTING
THE DISHES ON THE TABLE. SHE
LOOKS AT THE NEWCOMERS WITH
GREAT INTEREST. THE GUARDS
CLAPS HIS HANDS AND MOTIONS
HER TOWARDS THE EXIT. ARA IS
TOO ENGROSSSED TO HEED HIM.
ANGRILY HE STRIDES TOWARDS HER
AND RAIPS HER WITH THE BLUNT END
HIS SPEAR. ARA GIVES A LITTLE
CRY. THE GUARD IS ABOUT TO
REPEAT THE BLOW, WHEN THE
DOCTOR, IN THE MOST CASUAL AND
ACCIDENTAL MANNER IMAGINABLE,
REACHES BETWEEN THE GUARD AND
ARA TOWARDS THE FOOD ON THE
TABLE.

As DR.WHO turns:

41.

2 C
3-shot
GUARD/DR.WHO/ARA

DOCTOR: Ah, food - how very splendid.
Thank you so much /... (PRETENDS TO
NOTICE WHAT HE HAS DONE) Oh, so
sorry!

Let ARA and
GUARD go
BEN into shot R.

(ARA GIVES HIM A QUICK, SHY
LITTLE SMILE AND BOLTS FOR THE
EXIT. THE GUARD, FRUSTRATED,
TURNS AND GOES OUT THE OTHER
WAY)

others into 4-shot
DR.WHO/POLLY/JAMIE/BEN

BEN: That was a daft thing to do -
he might have stuck you with his
skewer.

HOLD DR.WHO's move
fwd. into CU with
bowl

DOCTOR: But he didn't, did he?

(HE GOES UP TO THE TABLE, PICKS
UP A DISH AND STARTS TO NIBBLE
THE FOOD, TENTATIVELY. THEY
WATCH HIM. FIRST HE SHOWS
DOUBT, THEN TRIES AGAIN. THERE
FOLLOWS IN QUICK SUCCESSION
AMUSEMENT, EXCITEMENT, AND
FINALLY AN EXHIBITION OF GREEDY
GLUTTONY. MAKING UNINTELLIGIBLE
COMMENTS, HE MOVES FROM ONE DISH
TO ANOTHER, SAMPLING EVERYTHING
HE CAN)

PAN him round R. to
R. of table
Show dishes
HOLD his sit

Ah yes, good ... good ... Un...
aaah ... Go on, try some ...
ambrosia... ah, yes, splendid...
Uumm.

42.

1 C 24°
Tight 3-shot
POLLY/JAMIE/BEN

BEN: (TO JAMIE AND POLLY) What's
got into him?

POLLY: I've never known him go for
food like this before. It's
usually clothes and hats.

POLLY eats 1st;
into CU POLLY

JAMIE: We'd better hurry,
or he'll eat the lot.

as she looks
PAN to JAMIE

as he looks
PAN to BEN

(THEY APPROACH THE TABLE
AND START TO EAT, BUT
WITHOUT THE DOCTOR'S
ENTHUSIASM)

43. 4 B 16°
 MCU DR.WHO and
 bowl

BEN: What is it?

DOCTOR: Plankton.

2 PULL BACK

JAMIE: What's that?

DOCTOR: It's made from tiny plants
and animals from the sea bed.

44. 1 C 24°
 Tight 3-shot
 JAMIE/BEN/POLLY

(JAMIE AND BEN, SWALLOWING -
THEY ALMOST CHOKE)

POLLY: Animals!

BEN: Yes, little spidery ones!

POLLY: I don't think I'm very hungry.

45. 4 B 16°
 MCU DR.WHO a/b

HOLD his rise
and lean fwd.

DOCTOR: Better get used to it -
doubt if there's anything else to
be had here. I haven't tried
that one.

Ah visitors ...

As DR.WHO looks:

46. 1 C 35°
 Group shot

RAMO L. of frame

(HE SETS AN EXAMPLE BY
TUCKING IN GREEDILY, WITH
HIS MOUTH FULL, HE
BECOMES AWARE THAT SOMEONE
HAS ENTERED THE ROOM AND
IS STANDING BEHIND HIM.
HE TURNS AND CONFRONTS
RAMO, A PRIEST. IN THE
BACKGROUND ARE FOUR ARMED
GUARDS)

TAP
5A

(CLEARING HIS MOUTH WITH A GULP)
Good day to you.

RAMO: We have been expecting you.

47. 4 B 16°
 2-shot POLLY/BEN

POLLY: He speaks English.

BEN: What does he mean, he was
expecting us? We didn't know we
were coming ourselves.

48. 1 C
 MCU RAMO

DR.WHO into
2-shot R.

RAMO: The Living Goddess Ando sees
and hears all. The message is for
true believers.

(4 next)

DOCTOR: And she gave you a message about us?

CRAB L. and HOLD
2-shot as DR.WHO
moves to L. of RAMO

RAMO: Yes. She said you would fall from the sky in time for festival of the vernal equinox.

DOCTOR: May I ask what part we are to play in this festival of the vernal equinox?

59. 4 B 24°
3-shot
DR.WHO profile/
RAMO/BEN

RAMO: A most important part, I regret to say.

60. 1 C 35°
High shot - group
Elevate and HOLD
DR.WHO as he jumps
onto table

(RAMO GIVES A SIGNAL TO
THE GUARDS, WHO MOVE IN
TO SEIZE THEM)

61. 4 B 16°
Low-shot DR.WHO

DOCTOR: Wait / I have something important to say. If you don't listen, you'll be sorry.

62. 1 C 35°
High shot
fav. RAMO
Dr. in R. fgd.

RAMO: Be quick and say it, then.

DOCTOR: I will not speak under threats. Ah!

Down and past
DR.WHO onto
RAMO and group

RAMO:
You have five minutes to make your point. After that you will join your companions. The ceremony will proceed. (TO POLLY) Go girl.

POLLY into fgd.

(POLLY, BEN AND JAMIE ARE FORCED TO EXIT AT SPEAR-POINT. THE PRIESTS BRING UP THE REAR OF THE PROCESSION)

DOCTOR: Where are you taking them?

RAMO: They will come to no harm - yet.

63. 4 B 16°
MCU DR.WHO

DR.WHO NODS TO POLLY
(THEY WATCH THE END OF THE PROCESSION EXIT)

64. 1 C 35°
High group shot.
De-elevate as
DR.WHO gets off
table and goes to
L. of RAMO

DOCTOR: You'll have to go, Polly.

RAMO:
Now, stranger, speak what is on your mind. And do not waste time - there is very little of it left for any of you.

65. 4 B 9°
CU RAMO

(THE DOCTOR BRINGS OUT THE BRACELET, LOOKS AT IT, PUTS IT BACK, THEN BRINGS OUT THE DIARY)

1 PULL BACK R.
66. 2 C

2-shot DR.WHO/
RAMO

DOCTOR: What I have to say concerns a certain Professor ... er ...

HOLD 2-shot as
DR.WHO circles
behind RAMO

(HE THUMBES THROUGH THE DIARY AND SUDDENLY FINDS THE ENTRY HE WANTS)

(4 next)

... Of course - Zaroff.

(HIS WORDS HAVE A STRANGE
EFFECT ON RAMO. HIS
MODERATELY TOLERANT MANNER
CHANGES. HIS EYES NARROW,
AND HIS MOUTH TIGHTENS)

RAMO: What do you know of Zaroff?

(THE DOCTOR MOVES TO THE
TABLE AND CONTINUES TO
EAT)

As DR.WHO turns:

67. 4 B 9° DOCTOR: Great deal. He's
CU DR.WHO here, isn't he?

68. 2 C
2-shot a/b RAMO: How did you know?

(THE DOCTOR WAVES HIS
SANDWICH IN THE AIR)

TIGHTEN as
RAMO rises

DOCTOR: Food! Couldn't be
anyone else but Zaroff - he led
the field in producing food from
the sea, didn't he? His progress
is incredible.

69. 4 B 16° RAMO: You are a friend of Zaroff's?
MCU DR.WHO
HOLD his sit DOCTOR: Just give him a message
from me - you'll see.

70. 2 C (THE DOCTOR SITS DOWN AT
2-shot RAMO/DR.WHO THE TABLE, PULLS OUT
PENCIL AND PAPER, AND
WRITES A FEW WORDS)
ARA into 3-shot L.

RAMO: (SHOUTS) I will give no
message to Zaroff.

(CLOSE SHOT OF PAPER.
THE DOCTOR HAS WRITTEN:
"Professor Zaroff, vital
secret will die with me,
hurry. Doctor Who."

(4 next)

DOCTOR: (OOV) You take a great
risk, Ramo.

(CAMERA ON THE DOCTOR
AND RAMO. RAMO LOOKS
IRRITABLY AS ARA ENTERS)

RAMO: What is it, Ara?

ARA: I was told to clear the table.

RAMO: Yes, yes.

PULL BACK with ARA DOCTOR: I beg of you -

RAMO: We have wasted enough time.

(HE TURNS AND CLAIMS TO
CALL THE GUARD. THE
DOCTOR CATCHES ARA BY
THE HAND)

DR.WHO swings into
a tight 2-shot
DR.WHO/ARA

DOCTOR: Ara - give this to
Professor Zaroff.

ARA: But --

71. 4 B 90
Reaction ARA

(THE DOCTOR PUTS HIS FINGER
TO HIS LIPS AND PUSHES
HER TOWARDS THE EXIT.
SHE MOVES AWAY. THE
DOCTOR TAKES HOLD OF THE
TABLECLOTH AND AS THE
GUARDS COME TOWARDS HIM
HE SWEEPS IT FROM THE
TABLE, CAUSING THE DISHES
AND FOOD TO SPILL OVER
HIS ASSAILANTS. HE THEN
DANCES NIMBLY OUT OF THEIR
WAY, AND DISAPPEARS BEHIND
THE TAPESTRIES)

72. 1 C
2-shot a/b
HOLD DR.WHO as he steps
back L.
Let ARA go.
Pick up GUARDS advancing
RAMO in bgd.

HOLD DR.WHO in to R. fgd.
As he throws pies
HOLD GUARDS
DR.WHO out past
cam.R. as they
duck
Show RAMO as GUARDS
get up and start
advancing

RAMO: (SHOUTS) /Get him. Guards.

(THE GAME OF HIDE-AND-SEEK
CONTINUES FOR A FEW
MOMENTS, AS THE DOCTOR
PLAYS FOR TIME. HE HAS
NO HOPE/OF GETTING AWAY,
BUT EVERY MOMENT IS /BOOM A
PRECIOUS. FINALLY HE IS
CORNERED AND GIVES UP
WITHOUT A STRUGGLE, AND
HAVING APPARENTLY ENJOYED
EVERY MOMENT OF THE
CONFUSION?

73. 2 C
DR.WHO making for
R. door

GUARD advancing.
HOLD DR.WHO's movements
as he turns
2 fgd. GUARDS in

DOCTOR: Catch

(73 on 2)

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74. 1 C 24° (BACK ON TRACK) /
Group shot
75. 4 B 24°
u/s opening RAMO: (CONT.) That was a complete
RAMO L. frame waste of time, wasn't it?
PAN DR.WHO R. to gap
76. 1 C 24°
DR.WHO climbing DOCTOR: It was - I'm very pleased
through gap. PAN to say.
him R. to opening
then back to gap.
77. 4 B 24° (HE IS TAKEN TOWARDS THE
EXIT)
2 GUARDS in fgd.
DR.WHO through into
their arms
RAMO into shot L.
PUSH IN to DR.WHO

FADE OUT

R E C O R D I N G B R E A K

5. INT. TEMPLE. DAY. /BOOMS B2. C2./

Cam.1 to 1D TEMPLE
2 to 2D TEMPLE
3 to 3B TEMPLE
4 to 4C TEMPLE

Strike beds in Compression Chamber
Pillar into Compression Chamber

FADE UP:

78. 3 B 24°
(tracked right across set
and into it)

Low shot Idol's face.

PULL BACK to include
Idol's foot

Pillar L. frame and
PRIEST

As LOLEM turns to Idol:

79. 1 D 35°
High shot down set
LOLEM bowing to Idol

80. 3 B 24°
Fish mask L. of frame
LOLEM and Attendants

As he turns:

TAPE B: M.6 TEMPLE MUSIC

(THE TEMPLE GIVES THE
IMPRESSION OF BEING
LARGE AND MASSIVE. IT
BEARS NO EXACT RELATION-
SHIP TO ANY KNOWN
CIVILISATION, ALTHOUGH
TRACES OF HEATHEN WORSHIP
ARE APPARENT IN THE
BIZARRE CARVINGS AND
FURNISHINGS. THE WHOLE
IS DOMINATED BY A GIGANTIC
IDOL, RATHER HIDEOUS
WITH GLARING EYES, YET
WITH AN ORNATE SPLENDOUR
OF ITS OWN. THE
REPRESENTATION IS OF A
WOMAN SITTING ON SOME
SORT OF THRONE. THE
EYES ARE OF PRECIOUS
STONES.

THE TEMPLE IS HEWN OUT OF
THE ROCK, AND THE ROOF IS
SUPPORTED BY GREAT
CARVED PILLARS.

STEPS LEAD
UP TO THE ALTAR IN FRONT
OF THE IDOL. ON THE
STEPS STAND ROBED PRIESTS.
FACING THE ALTAR ARE FOUR
BROAD BEAMS PIVOTED AT
THE CENTRE SO THAT THEY
MAKE A FORM OF SEE-SAW.

AT THE MOMENT, THE SEE-SAWS
ARE PREVENTED FROM TIPLING
BECAUSE THE END OPPOSITE
TO THAT ON WHICH THE
VICTIM IS BALANCED IS
FASTENED TO A HUGE
EARTHENWARE POT FILLED
WITH WATER.

81. 1 D 35°
High shot right down set

As LOLEM turns and signals:

82. 3 B 24°
PRIEST

TRACK BACK till he is
past 2nd pillar
PIVOT with him to
Group and TRACK IN

to CU POLLY

NEAR THE ALTAR IS A
BRAZIER. TAPE B: CHANTING

THE SCENE OPENS WITH
CE MONIAL. POLLY, BEN
AND JAMIE ARE BROUGHT IN
AND MADE TO STAND BEFORE
THE ALTAR. LOLEM, THE
HIGH PRIEST, STANDS UNDER
A CANOPY HELD BY LAY
PRIESTS. HE IS A VERY
REMOTE AND DISTANT
REPRESENTATION OF HIGH
TEMPLE AUTHORITY. HE
DROPS INTO THE BRAZIER
A SPRINKLING OF POWDER,
CAUSING THE FLAMES TO
LEAP UP AND THROW A
LURID LIGHT ON THE
VICTIMS IN FRONT OF THE
IDOL)

BOOM C2

83. 2 D
Low long shot down
set.
Group R. frame

Fish mask L. of
frame

POLLY: I'm scared. What are they
going to do with us?

JAMIE: I dinna see the Doctor
here. May hap he's escaped.

BEN: Some hope of that.

JAMIE: He's a canny one yon
Doctor. Dinna fash yersel'
Polly.

As they turn
ZOOM IN on
LOLEM

LOLEM: Silence! You profane the
holy temple with your chatter.

84. 4 C 24° (In front
Row of PRIESTS
and masks

Quick PUSH IN
TRACK along line.

(BEN OPENS HIS MOUTH TO
COMMENT: FINDS A SPEAR
AT HIS THROAT AND CHANTING
SUBSIDES. A PRIEST UP LOUD
SPRINKLES THEM WITH ASHES,
AS THE CHANT RISES TO A
CRESCENDO.)

85. 5 D 24°

BOOM A4

6. INT. CORRIDOR. DAY.

ZAROFF GUARD COMPRESSION CHAMBER DOORS

and pillar

L. of frame -

GUARD in doorway.

ARA crosses to him

TAPE A: AIR CONDITIONING IN

(ARA COMES INTO SHOT ON
HER WAY TO ZAROFF WITH
THE DOCTOR'S MESSAGE.
SHE GLANCES NERVOUSLY
OVER HER SHOULDER.
SUDDENLY A GUARD STEPS
OUT IN HER PATH AND
STOPS HER PROGRESS WITH
A SPEAR)

Strike L. fgd. pillar in Temple

TIGHTEN into
2-shot as she
comes to
fgd. Guard

ARA: I must speak to Zaroff.

(THE GUARD SHAKES HIS
HEAD)

Well, Danon then!

86. 1 D 35°

BOOMS B2. C2

7. INT. TEMPLE. DAY.

TRIO facing camera
framed in braziers
PRIEST moves down line
bows C. Leaves cam.L.

TAPE B: M.7 TEMPLE MUSIC

87. 4 C 24°

LOLEM C.

Line down R. frame

He signals

(POLLY, BEN AND JAMIE
ARE BEING PLACED ON THE
BEAMS, TIED HAND AND
FOOT, BUT NOT TO THE
BEAMS THEMSELVES. THEY GONG

88. 1 D 35°

Group leading TRIO away.
LOLEM to C. of picture.
As he turns:

ARE NOW BALANCED AGAINST M.8

89. 2 D

CU LOLEM and mask

THE HUGE EARTHENWARE
POTS OF WATER ATTACHED TO
THE OTHER ENDS OF THE
SEE-SAW. A PRIEST PULLS
BACK A METAL COVERING OVER
A PIT DIRECTLY UNDER THE
VICTIMS, AND IT IS GONG

90. 4 C

Low shot TRIO. TRACK IN &
show BEN being laid out.

CLEAR THAT IF THEY TIP,
THEY WILL FALL FROM THE
BEAMS INTO THE PIT.

91. 2 D

POLLY being strapped down

WE TRACK IN TO A C.U.
OF PIT)

92. 3 B

(film next) Mirror shot:
Lids coming off

GONG

TELECINE (4) INSERT

Stock Shot of Sharks.

T/C shark: in water,
he swims into camera

93. 3 B BOOM C2
High shot
a/b

8. INT. TEMPLE. DAY.

(POLLY, BEN AND JAMIE
ON THE BEAMS: THEY ARE
OBVIOUSLY TERRIFIED AND
TRYING NOT TO SHOW IT.)

94. 2 D
 Low MCU POLLY

POLLY: Ben - the Doctor?

95. 3 B
Low MCU BEN

96. 4 C 24⁰ As he cranes round: BEN: As long as he's not here there's still hope.

BEN's face L. BEN: Oh, no! (THEY CRANE UP TO LOOK)
JAMIE on R. (AT THIS MOMENT, THE M. 5A
DOCTOR IS BROUGHT IN AND
LED TO THE ALTAR BY RAMO.
RAMO GOES TO THEM.

HOLD
DR. WHO
to pool

(5 next)

97. 5 D 24°

BOOM A4

9. INT. COMPRESSION CHAMBER DOOR.

ARA by doors
GUARD framed
fgd. L.

TAPE A: AIR CONDITIONING

(DAMON, WEARING A WHITE
COAT, COMES OUT OF THE
OPERATING THEATRE DOOR)

As door opens
she crosses to
R. of DAMON

DAMON: (STERNLY) Well girl?
What do you want. Why are you
not at your work?

ARA: I have a note for Professor
Zaroff. It is very important.

DAMON: (FROWNING) A note for
Zaroff. Let me see it.

In on DAMON and
note

(ARA, NOT SURE IF SHE IS
DOING THE RIGHT THING,
BRINGS OUT THE NOTE)

Come girl!

(HE SNATCHES IT FROM HER
AND READS IT, WHILE SHE
WAITS BY IN GROWING
NERVOUSNESS)

As he turns:

98. 3 B 24°

C2 BOOMS B2.

10. INT. TEMPLE. DAY.

DR.WHO standing
behind his beam.
HOLD as he is picked
up and tied to it

TAPE B: M.8 GONG LEADS INTO
M.2 CHANTING

(THE DOCTOR IS BEING
PLACED ON THE BEAM. THE
BEAM IS TILTED AND
FASTENED TO THE WATER
JAR. A HUGE GONG
SOUNDS. LOLEM RAISES
HIS ARMS IN SUPPLICATION.

99. 4 C

Mirror shot of
4 on sea-saws

100. 2 D

Low deep shot
whole set

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CHANTING

101. 1 D 9°

High shot LOLEM

(3 next)

LOLEM: Life is a stream of water -
it drains away, even as time does,
and cannot be recaptured.

102. 3 B 24°
Boy removing
plug BEN's sea-saw (A BOY REMOVES A BUNG
FROM EACH JAR, AND WATER
BEGINS TO SPLASH GENTLY
INTO A GULLY ON THE FLOOR)
103. 2 D
Boy removing plug
POLLY's sea-saw
104. 1 D 16°
2-shot LOLEM/RAMO.
HOLD their kneel Wise and powerful Ando, receive
these our sacrifices.
105. 4 C
Mirror shot on seasaws (THE PRIESTS CHANT A
RESPONSE)
106. 2 D
CU POLLY DOCTOR: (SHOUTING ABOVE THE CHANT)
Don't move, for our lives!
107. 3 B 9°
CU BEN
108. 4 C 16°
DR.WHO on sea-saw (POLLY TRIES TO GRIP THE
BEAM. AS SHE DOES SO,
SHE SLIPS A FEW INCHES
DOWN TOWARDS THE PIT.
SHE SCREAMS. THEN THE
BEAM STEADIES)
109. 2 D
POLLY slipping on sea-saw

CUT TO BLACK

3 turn quickly to 3C. OP.THEATRE
4 to 4D TEMPLE
5 to 5E TEMPLE

C to C3
A to A5

11. INT. OPERATING THEATRE. DAY.

BOOM C3

CUT UP FROM BLACK

TAPE A: COMPRESSION BGD.

(WE SEE NOTHING OF THE
THEATRE, ONLY A CLOSE
SHOT OF DAMON'S TUNIC
AND HANDS)

110. 3 C 24°
Octopus in tank.
Hands feeding it
Other hands give paper
Round to read
DR.WHO'S message
Screws up page
- DAMON: (OOV) Here is the note.
(C.U. HIS HANDS AS HE
PASSES IT TO ZAROFF.
ZAROFF, HANDS ONLY,
TAKES IT AND READS IT)

(2 next)

111. 2 D BOOM B2. A5
POLLY's jar.
Water running
112. INT. TEMPLE. DAY.
3 to 3B C. of pillar / TAPE B: M.3 CHANTING
112. 4 D 24° (THE DOCTOR'S JAR IS
BEN's jar. Water EMPTYING AWAY. THE
running. PAN UP to BEAM MOVES SLIGHTLY:
sea-saw tilting backwards THE DOCTOR BEGINS TO
into high shot BEN SLIP. WE SEE THE
SWEAT BREAK OUT ON HIS
FACE AND A CLOSE SHOT OF
HIS FINGER TIPS WHITENING
AS HE DESPERATELY
CLUTCHES AT THE BEAM)
113. 2 D
High shot POLLY
She slips down POLLY: (SHE MOVES DOWN: A SCREAM)
Doctor!
114. 5 E DOCTOR: Hold on! / Don't even
DR.WHO on breathe.
sea-saw
115. 2 D
POLLY still
116. 5 E
DR.WHO still / 2 PULL OUT
117. 4 D SUDDENLY, JAMIE SLIPS A
JAMIE slipping down FEW INCHES. HE GRIPS
sea-saw twds. camera THE BEAM WITH HIS HEELS.
THE BEAM STEADIES.
5 PULL OUT
JAMIE: Whew!
118. 3 B
POLLY on seasaw,
sideways (BEN STARTS TO SLIP, HIS
she is slipping to L. HEAD GOES RIGHT OVER THE
POOL. HIS HEELS (C.U.)
ACT AS A SLIGHT BRAKE,
BUT HE MOVES DOWN ANOTHER
TWO INCHES WITH A SUDDEN
JOLT)
119. 5 E 24°
BEN's sea-saw sideways
CRAB L.
ZAROFF into shot
with BEN: Doctor. I can't hold on...
2 GUARDS

(2 next)

(IN THE MAIN TEMPLE
ENTRANCE, PROFESSOR ZAROFF
RUSHES IN. A BIG MAN WITH
RATHER BULGING EYES AND
BEETLING EYEBROWS, HE
WEARS TWENTIETH CENTURY
CLOTHING. HE IS A
TREMENDOUS PERSONALITY,
AND DOMINATES EVERY GROUP
OF PEOPLE HE JOINS. HE TAKES
IN THE SCENE AT A GLANCE.
THEN HE SPEAKS WITH A HEAVY
POLISH ACCENT)

ZAROFF: Stop the ceremony!

MUSIC CUTS OUT

(THERE IS AN ANGRY MURMUR
FROM THE PRIESTS AND
ONLOOKERS. WE NOTICE
THAT ARA HAS ENTERED
BEHIND ZAROFF AND LOOKS
WITH HORROR ON THE SCENE)

120. 2 D _____
PRIESTS
HOLD RAMO up steps

TAPE A: TEMPLE BGD.

121. 4 D 35° _____
3-shot RAMO/DR.WHO fgd./
ZAROFF

RAMO: You dare to interfere with
the hour of sacrifice?

ZAROFF: I do not interfere with
your sacrifices - but I must speak
first with that man.

122. 2 D _____ (HE POINTS AT THE DOCTOR.)
CU RAMO

123. 5 E 9° (L. of pos.)/
CU ZAROFF

124. 2 D _____
CU RAMO

5 PULL OUT

125. 5 E 9° _____
CU ZAROFF

Release him!

126. 2 D _____
2-shot RAMO/ZAROFF

As RAMO moves
down steps,
take him to
2-shot with LOLEM

PRIESTS behind

127. 5 E 24° _____
2-shot LOLEM/RAMO

2 PRIESTS in
LOLEM and RAMO out L.
with PRIESTS to Dr.Who

(3 next)

Release him.

(CONT.)

DR.WHO steps down in front of sea-saw. (THE DOCTOR IS RELEASED)

HOLD him as he moves ZAROFF: Now! This information you have. What is it?

Pick up ZAROFF in R. frame

128. 3 B 24° DOCTOR: First, release my friends.

Tight 2-shot (reverse)

DR.WHO/ZAROFF

ZAROFF: I do not care about your friends. Your information. Quick!

DOCTOR: I do! Professor Zaroff, if anything happens to them, you'll never know what I was going to tell you.

DR.WHO walks out past camera.

ZAROFF turns in to him.

(HE SMILES INTO ZAROFF'S FURIOUS FACE. ZAROFF GIVES WA

As ZAROFF turns:

129. 4 D ZAROFF: All right. / Release zem. Take zem to the Labour Controller - he will know what to do with zem.

Back view 2 PRIESTS ZAROFF R. frame.

As ZAROFF turns:

130. 2 D Now, Doctor ...?

DR.WHO R. frame against pillar

DOCTOR: Couldn't we talk in less religious surroundings? Your laboratory, for instance?

ZAROFF into shot L. leaving room in C

ZAROFF: Later, perhaps - if your information interests me. You may begin.

/3 Priests change to Med.Ords./

131. 3 B 9°

CU DR.WHO

(HIS EYES ARE FIXED ON THE DOCTOR)

(2 next)

DOCTOR: First, let me say how glad I am to find that your reported earlier death was a little premature twenty years ago.

132. 2 D
 CU ZAROFF

(ZAROFF GIVES A DEEP
BOOMING LAUGH THAT
REVERBERATES THROUGH THE
EMPTY SPACES OF THE TEMPLE)

ZAROFF: The whole world believed I had been kidnapped.

DOCTOR: The West blamed the East - the East blamed the West.

133. 3 B 24°
 Tight 2-shot
 fav. DR.WHO

ZAROFF: I wish I could have been there.

the greatest scientist
since Leonardo, you

DOCTOR: And now you turn up here - under the sea - you must have a fantastic story to tell.

134. 2 D
 Tight 2-shot,
 fav. ZAROFF

ZAROFF: Maybe I tell you some day - if you will live long enough. First, what is this vital secret I must know?

135. 3 B 24°
 2-shot DR./ZAROFF
 See TRIO at exit.
 DR.WHO fwd. in to
 ZAROFF's ear

(PAUSE)

DOCTOR: I haven't got one.

ZAROFF: (FURIOUS) What? How dare you.

DOCTOR: I was certain a great man like you wouldn't want a modern scientific brain like mine to be sacrificed to a heathen goddess - now would you?

(ZAROFF GLARES AT HIM IN
WHITE-HEAT FURY FOR A
FEW MOMENTS. THEN,
WITHOUT WARNING, HE ERUPTS
INTO TREMENDOUS LAUGHTER,
IN WHICH THE DOCTOR JOINS
POLITELY)

(2 next)

ZAROFF: I could have you torn to bits by my guards for that, yes?

136. 2 D (THE DOCTOR SMILES, NODS)
Reverse 2-shot
I could feed you to my pet octopus, yes?
137. 3 B 9°
Reverse 2-shot (THE DOCTOR, NERVOUSLY, NODS AGAIN)
138. 2 D
2-shot
ZAROFF/DR.WHO R. frame But you have a sense of humour. I have sense of humour. I need men like you.

PAN with them and see them exiting

(THE DOCTOR NODS, SMILES TIMIDLY. ZAROFF CLAPS HIM ON THE BACK)

Now you come with me.

(CUT TO BLACK)

R E C O R D I N G B R E A K ***

1 to 1E OPERATING TH.
2 to 2E OPERATING TH.
3 to 3D SMALL CHAMBER
4 to 4B SMALL CHAMBER
5 to 5F SMALL CHAMBER

BOOM B to B3
BOOM A to A6, SM. CHAMBER

13. INT. OPERATING ROOM. DAY / BOOM C3

TAPE A: OP. TH. ATMOS.

139. 1 E 24° (arm R.)
DAMON at desk
TRIC IN line
down R. frame
(DAMON FACES JAMIE, POLLY AND BEN ACROSS A TABLE. IN BACKGROUND ARE GUARDS)

DAMON: Your lives have been spared. see that they contribute useful service to the community.

140. 2 E
CU BEN

BEN: (UNDER HIS BREATH) Anything you say, mate.

141. 1 E 24°
3-shot a/b
HOLD DAMON's rise

DAMON: What's that?

BEN: Nothing ... nothing at all.

142. 2 E DAMON: You men look strong -
BEN/JAMIE you will be sent to the mines.

DAMON back of head JAMIE: The mines!
fgd. C.

143. 1 E 24° (arm R.) You
3-shot POLLY/JAMIE/ POLLY: (LOW VOICE) mustn't make
BEN trouble till we hear from the
Doctor.

144. 2 E JAMIE: It's all verra weel,
DAMON L. of frame for you -
GUARDS in bgd.

DAMON: (TO GUARDS) Take them
away.

(BEN AND JAMIE START TO
RESIST)

BEN: What about her?

POLLY: Yes, what?

DAMON: I'll decide that later.

Let them go.
Show ARA in bgd.
As doors close:

(SHE TRIES TO GET TO THEM
BUT HER WAY IS BARRED BY
SPEARS. JAMIE AND BEN
ARE TAKEN OUT. AT THE
DOOR, JAMIE TURNS) TAPE A: [ARA SLIPS INSIDE DOOR OPEN NOISE]

145. 1 E 24° (arm R.) JAMIE: Dinna lose heart, Polly.
2-shot DAMON/POLLY

RUN B.P.

(THEY EXIT. POLLY EYES
DAMON, WARILY) TAPE A: DOOR
CLOSE NOISE

PAN with DAMON to
screen centre,
HOLD opening of
screen

DAMON: (NOT UNKINDLY) Don't be
afraid, girl. Life is very
beautiful under the sea. Come
and look.

(HE LEADS HER ACROSS
TWO ORDERLIES OPEN PANELS)

CUT TO:)

B/P 1: ON (SCREEN

on 1

on 1

on 1

on 1

POLLY into shot
from L.
She crosses DAMON

DAMON: Seventy per cent of
the world lies under the oceans.
You are looking on our food
producing area - without it
we could not survive.

TIGHTEN 2-shot
holding screen C.

POLLY: (OOV) It's fantastic.
What are these?

DAMON: (OOV) Those are our
farmers.

146. 2 E
CU POLLY

on 1

on 1

on 1

B.P. picture
change to
operated fish
person.

As POLLY turns:

147. 1 E 24°

2-shot DAMON/POLLY
and screen

POLLY: I think it's splendid that
those people work under*water to
feed others. But how do they
breathe?

DAMON: We give them plastic gills.
That surprises you, doesn't it?

As DAMON comes fwd.
PULL BACK to include
operating table

2 ORDERLIES in from
L. with DAMON's cap

POLLY: It's breath-taking...
(APOLOGISES) Sorry. That wasn't
meant to be a pun.

DAMON: Not at all - I'm glad you're
taking it like this. Some people
get most upset when they find out
they are going to have the
operation.

148. 2 E
CU POLLY

POLLY: Operation?

149. 1 E 24° (arm R.)
DAMON - Orderlies

DAMON: Of course. We can't send
you out there without it - you'd
drown.

2 MOVE C

ARA in bgd. See her
open doors

TAPE A: DOOR FX
(POLLY IS HORRIFIED)

150. 2 E
Screen and POLLY

POLLY: You're not
turning me into a fish.

(ARA WHO HAS BEEN
LISTENING, MAKES AN
UNOBTENTATIVE EXIT)

151. 5 F 24°

BOOM A6

14. INT. SMALL CHAMBER. DAY.

Figurehead L.
frame entrance

TAPE A: AIR CONDITIONING

E.P. RUN ON

HOLD ZAROFF AND DR.WHO
as they come fwd.

(ZAROFF AND THE DOCTOR
ENTER)

1 SQUARE UP ON OP. TABLE

DOCTOR: ...Give me a clue,
Professor.

ZAROFF: West of Gibraltar -
South of the Azores - the Atlantic
ridge - what does that suggest to
you?

152. 3 D 9°
CU DR.WHO

DOCTOR: Ancient temples under
the sea - it isn't possible -
it's only a legend...

POLLY - Cap on; Gown on

ZAROFF: (LIKE ONE BRINGING OFF A
CONJURING TRICK) Go on, Doctor!

153. 5 F 24°
CU ZAROFF

DOCTOR: (DEEP BREATH) We're on
the Lost Continent of Atlantis!

154. 3 D 24°
2-shot
ZAROFF/DR.WHO,
fav. DR.WHO

ZAROFF: Isn't it a perfect place
to complete my work?

DOCTOR: How did you get them to
accept you - isn't modern science
in opposition to fanatical temple
ritual and idol worship?

As DR.WHO looks:

155. 5 F 24°
2-shot ZAROFF/DR.WHO
fav. ZAROFF

ZAROFF: I gave them a sugar-coated
pill - I have promised to lift
Atlantis out of the sea.

GUARD into shot
HOLD their move
away

(A GUARD : ENTERS AND
WAITS RESPECTFULLY FOR
ZAROFF TO NOTICE HIM)

What is it? (TO THE DOCTOR)
Pardon me a moment.

Pick up gap L. frame
ARA into it

ZAROFF and Guard out

Take DR.WHO to ARA

(ZAROFF CROSSES TO TALK TO
STEEN. ARA COMES FROM
BEHIND THE TAPESTRIES
AND SPEAKS SOFTLY TO
THE DOCTOR)

ARA: Doctor!

(THE DOCTOR MOVES
UNOBTRUSIVELY OVER TO
WHERE ARA IS HIDING)

As they go thru gap: DOCTOR: What is it, ARA? BOOM B

156. 4 B 24°
2-shot
ARA/DR.WHO

ARA: It's Polly - they're going to
carry out the fish operation on
her.

RE-WRITE
bhc

(156 on 4)

- 43 -

DR.WHO large
into cam.

DOCTOR: Well .. well .. well. ARA
(TURN TO ARA) Do you know where
the main fuses are?

ARA: Fuses?

DOCTOR: Never mind, go back and
when the chance comes, get Polly
away. Will you do that for me?

ARA crosses behind
DR.WHO, out L.

ARA: Yes.

DR.WHO back thru gap

ZAROFF: (oov) Doctor!

157. 5 F 24° (DOCTOR JUMPS BACK THROUGH GAP:
ZAROFF by figurehead ARA DISAPPEARS)

GUARD going

ZAROFF: Doctor!

DR.WHO in L.

RUN B.P.

DOCTOR: Professor, you've whetted
my appetite - I simply must see the
laboratory of the world's greatest
scientist.

As they turn:

ZAROFF: (FLATTERED) Come, my friend.

(THEY START TO EXIT)

158. 2 E BOOM C3

16. INT. OPERATING THEATRE

POLLY against wall.

ORDERLY into shot R.

TAPE A: OP. TH. ATMOS.

B.P. FISH GIRL

(POLLY STANDS WITH HER BACK
TO THE WALL, FACING TWO
MEDICAL ORDERLIES WHO ADVANCE
ON HER. DAMON, MEANWHILE, IS
HAVING A MASK ADJUSTED BY A
MEDICAL ASSISTANT. IT IS ALL
VERY CLINICAL AND PRECISE)

159. 1 E 24°
2-shot ORD./DAMON
Screen behind.
POLLY into shot R.

POLLY: Keep away ...

DAMON: Bring her here.

(POLLY IS GRABBED AND BROUGHT,
STRUGGLING, OVER TO THE
OPERATING TABLE.)

Don't be difficult, Polly - it will
be quite painless. Lights!
We're ready now.

EL.Q: OVERHEAD LIGHT ON
OTHERS OUT

(THE LIGHT FLICKERS.
DAMON GLANCES UP)

... with the ... ts? ...

PULL BACK to
hold action as
POLLY is put onto
table

HOLD DAMON's move
down table
ORD. in L. with
tray and syringe

HE HOLDS OUT
HIS HAND, AND THE ASSISTANT
GIVES HIM A SYRINGE.
POLLY'S ARM IS BARED AND
HELD, IN SPITE OF HER
STRUGGLES)

One tiny little prick, and you'll
know nothing more till it's all
over.

Onto CU DAMON and
syringe

Past DAMON to screen
HOLD FISH PERSON

(HE MOVES TOWARDS POLLY,
WHO TURNS A SCARED FACE
TOWARDS HIM.

MUSIC IN

FADE OUT)

ROLL CAPTION

Fade Cam.1

s/i slide: Producer
INNES LLOYD

s/i slide: Directed by
JULIA SMITH
BBC tv

FADE SOUND AND VISION

BBC-1
2316/8728

Serial GG
EPISODE TWO

"D R. W H O"
THE UNDERWATER MENACE

GG

Tx67

by
Geoffrey Orme

Producer	.....	INNES LLOYD
Director	.....	JULIA SMITH
Story Editor	.....	GERRY DAVIS
Designer	.....	JACK ROBINSON
P.A.	.....	NORMAN STEWART
A.F.M.	... ..	GARETH GWENLAN
Assistant	.....	BERRY COATTS
Costume Supervisor	.....	SANDRA REID
Make-up Supervisor	.....	GILLIAN JAMES
T.M.1	.....	GEORGE SUMMERS
T.M.2	.....	JOHN FARR
Sound Supervisor	.....	BRYAN FORGHAM
Vision Mixer	.....	BRUCE MILLIARD
Floor Assistant	.....	QUENTIN MANN
Crew	.....	11

CAMERA REHEARSALS

RIVERSIDE ONE

Saturday, 14th January 1967

Camera rehearsal with TK-39: 10.30 am - 1.00 pm
LUNCH: 1.00 pm - 2.00 pm
Camera rehearsal with TK-39: 2.00 pm - 7.00 pm
DINNER: 7.00 pm - 8.00 pm
Sound and Vision lineup: 8.00 pm - 8.30 pm

TELERECORD to VT/4T/30700: 8.30 - 9.45 pm

TRANSMISSION: Saturday, 21st January 1967

CAST LIST

Dr. Who	....	PATRICK TROUGHTON
Polly	....	ANNEKE WILLS
Damon	....	COLIN JEAVONS
Damon's Assistant	....	GERALD TAYLOR
Zaroff	....	JOSEPH FURST
Ara	....	CATHERINE HOWE
Overseer	....	GRAHAM ASHLEY
Zaroff's Guard	....	TONY HANDY
Ben	....	MICHAEL CRAZE
Jamie	....	FRAZER HINES
Jacko	....	PAUL ANIL
Sean	....	P.G. STEPHENS
Ramo	....	TOM WATSON
Thous	....	NOEL JOHNSON

Extras (Studio)

7 MINERS:	ALAN VICARS	} doubling as Laboratory Assistants
	ROBIN SCOTT	
	ROYSTON FARRELL	
	DENIS REDWOOD	doubling as Op. Asst.
	DAVID WATERMAN	doubling as Priest
	DEAN HARDY	} doubling as Atlantean Guards
	KEITH ASHLEY	
2 ZAROFF GUARDS:	ALEX DONALD; TONY DOUGLAS	
2 ATLANTIAN GUARDS (only)	SONNY WILLIS; RONALD GOUGH	

S E T S

1. Operating Theatre
 2. Laboratory
 3. Rocky Tunnel
 4. Mines (1 Small; 1 Large)
 5. Small Chamber
 6. Temple
 7. Council Chamber
 8. Corridor
-

EPISODE TWO - Running Order

page no.	Scene no./Set	Characters	Light	Cams/Doors	Shot nos.
1	Opening Titles, T/C 1				
1	<u>1. OPERATING THEATRE</u> + Slides	Polly; Damon Med. assistants	Day	2A. A1.	1
2	<u>2. LABORATORY</u>	Zaroff Dr. Who Scientists	Day	1A.4A.3A. B1.	2-5
3	<u>3. OPERATING THEATRE</u>	Damon; Polly Med. assistants		2A. A1.	6
3	<u>SIDE</u> <u>4. LABORATORY</u>	Zaroff Dr. Who Damon Scientists	Day	4B.A. 1A.3A. C1.B1.	7-15
4	<u>5. OPERATING THEATRE</u>	Polly Ara Med. assistants	Day	2A. A1.	16
5	<u>5A. LABORATORY</u>	Dr.; Zaroff; Damon		1A. 4A. B1.	17-18
	<u>MINE</u> <u>6. ROCKY TUNNEL</u>	Polly Ara		5A. Slung	19
6	<u>7. LABORATORY</u>	Dr. Who Zaroff Damon Scientists		2B.1B.3B.A. 4B. B1.C1.	20-38
8.	<u>8. SMALL MINE</u>			4C. Slung	39
9	<u>MAIN</u> <u>9 MINE</u>	Ben; Jamie; Damon; Overseer; Sean; Jacko; Guards; Workers	Day	4D.1C.5B. A2.	40-52
12	<u>9. LABORATORY</u>	Zaroff Dr. Who Damon Scientists	Day	2A.3A.B. B1.	53-57
14	9A. TEMPLE	Ara. Polly	Day	1D. Slung	58

page no.	Scene no./Set	Characters	Light	Cams/Booms	Shot nos.
1:	<u>10. MINE</u>	Ben; Jamie; Sean; Jacko; Overseer Workers	Day	4D.1C.5B. A2.	59-75
17	<u>11. ROCKY TUNNEL</u>	Jacko; Ben; Jamie; Sean	Day	4E.1C. Slung	76/77
17	<u>11A. CORRIDOR</u>	Dr. Who/Guards		3C.Slung	78
18	<u>12. SMALL CHAMBER</u>	Dr. Who Ara; Ramon; Damon; Guard	Day	3D.2C. B2.	79-97
21	<u>13. ROCKY TUNNEL</u>	Polly Rano Dr. Who	Day	4F.5C. C1.	98/99
22	<u>14. TEMPLE</u>			1D.3E.2D.A3.	100/118
24	<u>14A. TUNNEL</u>	Ben; Jacko; Sean; Jamie	Day	4F.C3.	114
25	<u>14B. TEMPLE</u>	Dr. Who.Rand.		2D.A3.	115
27	<u>Telecine (2)</u> Jacko & Ben rescue Jamie				
27	<u>15. TEMPLE</u>	Polly; Ben; Jamie; Sean; Jacko		1D.3E.2D. A3.	116/117
R E C O R D I N G B R E A K					
29	<u>16. COUNCIL CHAMBER</u>	Rano; Thous; Dr. Who; Attendant	Day	4G.1E.5D. C4.	118-131
33	<u>17. TEMPLE</u>	Ara; Ben; Polly; Jamie; Sean; Jacko; Lolon; Priests	Day	3E.2D. A3.	132-136
34	<u>18. COUNCIL CHAMBER</u>	Thous Dr. Who Rano; Zaroff; Gaurds	Day	1E. C4.	137/138
End Roller Caption and Slides					

"DOCTOR WHO"

'The Underwater Menace'

by

Geoffrey Orme

EPISODE TWO

FADE UP: Telecine 1 Opening Titles

THEME MUSIC

1. 2 A 24° /
CU DAMON's hands
and syringe s/i Slide 1: THE UNDERWATER MENACE

PULL BACK to include
DAMON's face s/i slide 2: by GEOFFREY ORME

PULL BACK with him to
include POLLY on
operating table s/i slide 3: Episode 2

BOOM A1

1. INT. OPERATING THEATRE. DAY.
/SOUND FADE TO: TAPE A. OP. THEATRE ATMOS/

(POLLY IS ON THE OPERATING
TABLE. DAMON APPROACHES
HER WITH THE HYPODERMIC IN
HIS HAND.)

PULL BACK into
2-shot DAMON/ASST.

DAMON: One tiny jab and you'll
know nothing more till it's all
over.

As DAMON looks,
quick push in onto
POLLY's face

(HE MOVES TOWARDS POLLY,
WHO TURNS A GLUED FACE
TOWARD HIM.)

(1 next)

(shot 1 on 2)

- 2 -

2. 1 A 35° (arm L.) /BOOM B1/
2. INT. LABORATORY. DAY.
Lab. bench in fgd. (TWO LAB. ASSISTANTS
Assistants. ZAROFF WORKING AT BENCH.
by gates. ZAROFF IN BY A GRILL
U/S.)
DR.WHO into shot
from bgd. R. ZAROFF: And so you see, my
friend, it is all so simple.
When Atlantis was submerged at
the time of the flood, some life
continued in air pockets in the
mountain caves
3. 4 A
CU Wire-cutters - (THE DOCTOR REMAINS
the DR.'s hand covers FOR A FEW
them. SECONDS
WIRE CUTTERS.)
As he gets them: Thanks to the natural air shaft
provided by the extinct volcano.
4. 1 A 35°
a/b (REFERRING TO LABORATORY.)
HOLD DR.WHO and You like my laboratory - yes?
straighten on arm You find all this impressive, no?
as he moves twds.
ZAROFF. TRACK past
bench and tighten
shot. DOCTOR: Not at all - not at all.
ZAROFF L. frame. ZAROFF: What do you mean? (twice)
DR.WHO and control (ZAROFF BRIDLES. LOOKING
panel in bgd. TOWARDS LABEL.)
DOCTOR:
I expected nothing less from the
great Professor Zaroff.
5. 3 A 9°
CU wire-cutters
Wire and intake (DAMON HIL BACK RE-
WHICHES OUT ANOTHER
WIRE.)
CUT TO:
6. 2 A 35° /BOOM A1/
3. INT. OPERATING ROOM. DAY.
On light in op. theatre
top frame. ASST. /TAPE A: OP.THEATRE BGD./
holding POLLY's head L.
frame. (DAMON IS ABOUT TO GIVE
POLLY THE INJECTION. HE
THE LIGHTS FLICKER AGAIN.
PULL BACK with OP.ASST. HE BRIDLES WITH DISOYANCE
AND DAMON BACK.)
HOLD shot as DAMON comes
into R. fgd. FLICKER
OP ASST. back L. frame. DAMON: The light is playing up
again.
(TO OP. ASSISTANT.)
Go and find out what's wrong with
them.
- 4 to 4B - SMALLER LAB.
1 move to L. of same set

(3 next)

- 2 -

Let DAMON out.
In on hands holding
POLLY down.

(HOWARD POLLY'S HEAD.)
ASSISTANT: Right.
DAMON: (CONT'D.) No, wait. Better
I go myself. Zaroff will listen
to me - stay here and look after
the girl.

(TO POLLY.)

7. 3 A 24°

/BOOM C1/

SMALL
4. INT. LABORATORY. D Y.

CU Dial

PULL BACK to
2-shot ZAROFF/DR.WHO

(ZAROFF HAS NOT NOTICED
THE LIGHT BRIGHTER OR THE
BROKEN LIL. HE IS BUSY
FOLDING HIS LAB COAT.)

DAMON approaching

ZAROFF: We have come a long way
in research. And luckily the riches
of Atlantis have provided ample
means.

De-elevate

(HE TURNS OFF TO TALK
TO MICHAEL.)

DOCTOR MOVES CLOSER,
AUG., LOOKS AT POLLY
AT HIS CUTTERS, LIES
THE IN SOCKET.)

PULL BACK to include
tank.

ZAROFF L. frame
DR.WHO C.

DAMON in to R. fgd.

...h, so, you are hungry today!
Did I forget to feed you? He is
beautiful, no?

(DAMON SMILES IN A FLAMING
TERROR.)

DAMON: Zaroff, I really must
protest -

TAPE A: Doors shutting

ZAROFF: (WHO DOES NOT WANT ANY
PROTESTS IN FRONT OF DR. WHO, WHOM
HE IS VAINLY ATTEMPTING TO IMBUE)
Not now, Damon. Cannot you see
I am talking with my friend here!

DAMON: This won't wait - if I'm
to operate on the girl, I must have
light.

(REACTION FROM THE DOCTOR.
HE NOW KNOWS THAT THE
OPERATION HAS NOT YET BEEN
CARRIED OUT.)

ZAROFF: One operation! One girl!
You're making an unnecessary fuss -

(4 next)

8. 4 B DAMON: I know what's going on -
Tight 2-shot, you're using so much voltage for
ZAROFF/DAMON, favour the project that all civil use is
DAMON curtailed.

9. 3 A 24°
3-shot a/b (ZAROFF NOTICES THE DOCTOR
IS LOOKING POLITELY ABUSED.
THIS MAKES HIM FURIOUS WITH
DAMON.)

4 QUICKLY to 4A

HOLD ZAROFF'S move
to opening

ZAROFF ENTERS FROM THE -

10. 1 A 24°
ASST. working d.s. ZAROFF: Ridiculous. (ZAROFF MOVES
TO OPENING) I will show you...
bench. ZAROFF in thru (TURNED TO THEM) Follow me./ Open
gap, followed by other the panel. Ridiculous! There is
2. HOLD him into CU nothing wrong with the civil supply.
then let him out past There is never anything wrong!
camera L. Look.

11. 4 A (HE STRIDES OVER TO A
ZAROFF & cupboard CONTROL PANEL. HERE CURRENT
showing inside, plugs etc. C.F. IS SWITCHED THROUGHOUT
LAB.ASST. R. frame THE GRID. THE SWITCHES
ARE OF THE OLD & HEAVY
ONES, REQUIRING PHYSICAL
EFFORT, BUT ALL
CONNECTIONS ARE NOT LIKE
A TELEPHONE SWITCHBOARD.
DAMON AND THE DOCTOR MOVE
OVER WITH ZAROFF. HE TURNS
TO DAMON.)

12. 1 A 24°
2-shot DAMON / DR.WHO, The supply to your clinic is always
fav. DR.'s reaction adequate, and cannot be affected
by demands elsewhere./ The fault
must be at your own intake.

13. 4 A ZAROFF into shot from DAMON: It's easy to make excuses.
Zaroff a/b ZAROFF: (ADAMS) Excuses? (ADAMS
See DR.WHO leave shot HIM) Who taught you, Damon?
L. Everything you know I've taught
you./ As I made you - so I can
break you!

15. 4 A Panel and DR.WHO in bgd, break you!
L. frame. (HE STICKS HIS JAW OUT
AT DAMON. THE DOCTOR HAS
MOVED TO THE CONTROL PANEL
DURING THE DISCUSSION AND
HAS STARTED FIDDLING.)
DAMON large R. frame
As DAMON looks
PUSH IN past ZAROFF
and DAMON as DR.WHO
gets cutters out.
Empty sockets

16. 2 A 35° BOOM A!

5. INT. OPERATING THE THE. D.Y.

TAPE A: OP.TH. ATMOS.

Low shot OP.ASST. and
lamp.

EL.Q. LIGHTS GO OUT

POLLY in fgd.
ASST. past camera
ARA into shot from
behind camera L.

OP. C.I.: So Zaroff will listen
to him! You go and get a light
from somewhere - there are some in
the old quarters. Don't worry

Let ASST. out R.

OP. 1: (CONT'D.) prisoner - we won't keep you waiting.

(ASST. AT 2 LIGHTS.)

You girl, come here.

(A. COMES TO FOREGROUND.)

As ARA goes to POLLY's head, tighten 2-shot

Stay with the prisoner while I search for the fuses. (TO POLLY) And no tricks - understand - or it will be the worse for you.

POLLY: I understand.

(GO TO 1 OUT FIRST C.M.)

(A. TO POLLY)

TO POLLY

ARA: Polly.

HOLD POLLY's rise

POLLY: Yes.

ARA: Don't speak, just follow me,

ARA out past camera

POLLY: I can't see.

ARA's arm back

They both exit past camera. TRACK into empty couch

ARA: Hold my hand, I am used to the dark. Hurry before they get back.

17. 4 A 24° BOOM BL

3-shot DR.WHO/ZAROFF/DAMON profile R. fgd.

DOCTOR: I can't think how I came to be so clumsy - I must have knocked against them.

18. 1 A 24°
CU DAMON
PAN L. with him,
PICK UP ZAROFF
HOLD 2-shot DR.WHO/
ZAROFF by doors

DAMON: You weren't clumsy, Doctor. You did it on purpose. But you won't save the girl.

ZAROFF: Oh no, Doctor, you are staying here with me.

DOCTOR: As your prisoner (DOORS OPENING)

ZAROFF: Oh no, as my guest.

6. INT. TUNNEL. ROCKY TUNNEL.

19. 5 A 24° Slung mic

Length of tunnel showing gap in L. wall

ARA: It's clear, come on.

LIGHTING: TORCH IN

FX TAPE: Dripping Tunnel

A light first.

(ARA AND POLLY RUN INTO TUNNEL. POLLY, AND LISTEN. THERE IS NO SOUND OF IMMEDIATE PURSUIT.)

Then ARA comes into shot POLLY in past her to R. fgd.

As ARA comes into camera, PULL BACK, HOLD her L. fgd.

POLLY: (GASPING FOR BREATH) I feel as if I'd run a mile. (TURNS TO ARA) What now?

STRIKE BENCH

ARA: I know where to hide you. Come on.

4 pull out to 4B MINES
1 to 1B C. of Lab. Straight back
2 to 2B Lab.
3 to 3B Lab. (Cable thru opening)

Both out past
camera.

ONLY: re. (and TUNED) Thanks.

(THEY MOVE ON.)

CUT TO BLACK

(Wait for moves, if nec.)

CUT UP:

20. 3 B 24°
2-shot DR.WHO/ZAROFF

7. 1st. LABORATORY.

TAPE A: LAB. BGD.
(DR. WHO STARTS TO LOCKING
UP. HE CROSSES OUT OF
SHOT LIGHT.)

5 to 5B - MINE

ZAROFF: Damon? He's just an
Atlantean... primitive. Clever,
but no vision.

Professor

DOCTOR: /You must have offered
these people a big sugar-coated
pill to make them accept you -
what was it?

21. 2 B 9°
CU ZAROFF

(ZAROFF'S EYES NARROW.)

ZAROFF: I turned their dreams
and prophecies to my own ends.

22. 3 B 9°
CU DR.WHO

DOCTOR: The dream of a people
living on a drowned continent ...

23. 2 B 9°
CU ZAROFF

ZAROFF: To lift Atlantis from
the bed of the ocean and make it
dry land again.

24. 3 B 24°
2-shot
DR.WHO/ZAROFF

DOCTOR: How are you going to do
it? Even a genius like you
must surely ...

HOLD them to
model R.

(ZAROFF ELICITATES, THEN
CANNOT RESIST THE TEMPTATION
OF SHOWING OFF. HE TAKES
THE DOCTOR'S HAND AND LEADS
HIM TOWARDS THE MODEL OF
ATLANTIS, AT EYE LEVEL.
THE MODEL IS OF THE TIC,
WITH THE TIP OF ONE
MOUNTAIN ABOVE WATER-
LEVEL.)

Come here, look -

ZAROFF: (WHISTLING) Atlantis under
water.

25. 1 B 24°
High shot
model & DR.WHO

(THE DOCTOR WHISTLES IT.)

26. 3 B 9°
Low CU ZAROFF

DOCTOR: It's a large mass to lift.

(ZAROFF TURNS MODEL, AND
CROSSES LEAVING THE DOCTOR.)

As he looks:

ZAROFF: (SHAKED CHUCKLE) If I
cannot lift it, then I must lower
the water. / You see the value?

27. 1 B 24°
2-shot Model/DR.WHO

DOCTOR: Oh, yes. May I?

(H. WHO: OUT THE PLUG
AT THE BOTTOM OF THE TANK.
THE WATER GORGESLY RAYS
DOWN THE SINK HOLE,
MOVING THE MODEL OF THE
WORLD AND DRY LAND.)

28. 4 B 24°
CU ZAROFF

ZAROFF: Simple, isn't it?

29. 1 B 24°
Model/DR.WHO

DOCTOR: Except that you have no
drain big enough to take an ocean.

ZAROFF: Then I'll make one.

TRACK IN to
CU DR.WHO

DOCTOR: Pardon me - I'm a
little lost. The earth's crust
is a hundred miles or so thick,
and below that is believed to be
a molten core. Where will your
drain go?

30. 3 B 9°
CU ZAROFF

ZAROFF: That's my secret.

31. 1 B 9°
CU DR.WHO a/b

DOCTOR: (H.M.S. D) I see you're
making fun of me. Even if you
could penetrate to a depth of a
hundred miles -

32. 3 B 9°
Tight 2-shot
ZAROFF/DR.WHO

ZAROFF: There is a place where
a fissure reduces the distance to
no more than fifteen miles.

1 PULL BACK
TURN TO MINE 1C

DOCTOR: A tremendous obstacle.

PULL BACK with
ZAROFF into
smaller room

ZAROFF: But not unsurmountable -
we've been working on it for many
years. (HOLDING UP FOOD) Excuse
me, I was interrupted.

HOLD DR.WHO in bgd.

(ZAROFF MOVES OVER TO THE
SINK AND PLUGS THE
HOLE. THE WATER IS RUSHING
TO THE BOTTOM OF HIS UGLY HOLE.
THE DOCTOR STARTS TO
FOLLOW, HE IS NO LONGER
FOLLOWING - HE IS VITALLY
CONCERNED WITH THIS HUGE
PROBLEM.)

As DR.WHO looks at
model:

33. 2 B 24°
MCU DR.WHO and
model. As DR.WHO
looks back to ZAROFF

DOCTOR: (OOV) But if you succeed,
of you know what will happen?
course

3 to 3A
Same set

34. 3 A 16°
2-shot a/b

ZAROFF: (QUIETLY AND IN A WHISPER
CHUCKLING TONE AS HE LOOKS UP)
Tell me, Doctor./

35. 4 B 16°
CU ZAROFF

DOCTOR: The water will be
converted into super-heated steam -
the pressure will grow...it will
burst the crust of the earth -
destroy all life - it may even
blow this planet apart!./

36. 3 A
CU DR.WHO

37. 4 B 16°
ZAROFF
No water in tank
(3 next) a/b

ZAROFF: And I shall redeem my
promise - lift Atlantis from the
sea - lift it to the sky -

PAN UP into
low CU ZAROFF

(As ZAROFF STRAIGHTENS.
HIS VOICE GROWS IN POWER
AND RITCH, HE STOPS UP
AND HIS EYES GLOW. HE IS
A TERRIFIC FIGURE.)

38. 3 A 24°
Tight 2-shot

4 to 4C - MINES

It will be magnificent!

DOCTOR: (HIS EYES CLOSE COMPASSIONATELY)
ZAROFF IS RIGHT. HE REALIZES, TRIPS TO
KNEEL DOWN. Of course! (GETTING
DOWN ON HIS KNEES) Bang!

ZAROFF: (GRINING) Bang! Mine so!

ZAROFF crosses
into CU R.

DOCTOR: Very satisfying. One
small question... Why do you want
to destroy the world?

ZAROFF: (GUILT IN HIS EYES) Why? You
a scientist ask me why. The
achievement, my dear Doctor; the
destruction of the world - the
scientists dream of supreme power
fulfilled.

39. 4 C

Slung mic. /

STRIKE OPERATING THEATRE

Lamp in fgd.

OVERSEER and man
infgd.

8. ALL MINE. ONLY.

TAPE A: MINE BGD.

(THE MINE IS FULLY DUG
OUT OF THE ROCK. IT IS
COMPLETELY AIR-CONDITIONED,
AND THE WORKERS ARE COMING IN
HOURS WITHOUT GIVING
THE LIGHTING IS FROM HOSTILE
LIGHTS ON STOPS SWITCHED ON
TO THE WORKING MEN. GUARD
WATCH THE WORKING MEN. THE
MINE PRODUCES LIGHTS,
FROM WHICH COMES THE OUTPUT.
THE MINERS WORK IN A
RESTRICTED AREA WITH LIGHTS
AND OTHER LUXURIOUS CHARGES.
OVERSEER AND MAN IN
FOREGROUND.)

OVERSEER: Only four loads today,
you'll have to increase output or
join our fish friends. All right
get on with it.

(THE GUARD GOES INTO FOREGROUND
STARTS TO DRILL. Tape A:
DRILLING
GUARD AND JAMES ARE BROUGHT
IN BY DRUM. THE OVERSEER
TURNS TO TALK TO HIM.)

GUARD in from fgd.

GUARD: I've another two for you -

(GUARD GOES TO MINER, TOLLS
DRILL.) TAPE OFF

busy.

(TURNS ON HIS HEEL AND EXITS.
OVERSEER LOOKS AT BEN AND
JAMIE.)

GUARD out
past camera

OVERSEER: Right - this way. Follow
me.

(JAMIE AND BEN FOLLOW
OVERSEER.

BEN STARTS DRILLING AGAIN.
AT THE FACT, TAPE A: DRILL
EXPLOSIVE CHARGE IS SET BOOM A2
OFF. MEN MOVE IN AND
START SHOVELLING THE
DEBRIS, AND FILLING
BASKETS. A CHAIN CING
TOWARDS THE BASKETS. TAPE A;
TOWARDS THE TRUCK. 2nd Drill

JAMIE and BEN in
HOLD others u/s

MAIN MINE

40. 5 B 35°
Establishing
shot, MINE

4 to 4D MAIN MINE

See OVERSEER, BEN &
JAMIE approach

41. 1 C 24°
SEAN and JACKO
in part of truck

TWO MEN HAVE THEIR BACKS
TOWARDS THE OVERSEER AND
DO NOT HEAR HIS APPROACH.
ONE IS SEAN, A MIDDLE-AGED
LIKEABLE IRISH SEAMAN.
THE OTHER IS JACKO, A
DUNK TYPE. THEY ARE
STARTLED BY THE SOUND OF
THE OVERSEER'S VOICE, AND
TRY TO COVER SOMETHING UP.)

OVERSEER: What's this - slacking?

(THEY RISE.)

OVERSEER into shot
PAN L. of truck

BENCH BACK IN LAB.
TRUCK LINED UP

I can't hear you.
SEAN: /He head's splittin' with all
the din.

(OVERSEER NOTICES JACKO
IS HOLDING ONE HAND
BEHIND HIM.)

42. 5 B 16° OVERSEER: What have you got there?
Tight shot
backs and hands JACKO: Who, no?

(SHOT OF HANDS BEHIND
BEHIND THEIR BACK.
JACKO PASSES A SMALL
OBJECT TO SEAN.)

43. 1 C 24° OVERSEER: Guard!
Group shot a/b
GUARD from R.
camera to L. of
OVERSEER into
2-shot GUARD/
OVERSEER (A GUARD HURRIES UP.)
Search that man.

44. 4 D Single JACKO.
GUARD in and
frisks him (JACKO HIDES FACE; HOLDS
HANDS UP.
GUARD SEARCHES JACKO,
SEAN TAKES HIS CHANCE,
AND TOSSES THE OBJECT
TO JAMIE, WHO IS CAUGHT
UN AWARES, BUT WITH A
QUICK REFLEX ACTION
GETS A HAND TO IT AND
CONCEALS IT ON HIS PERSON.
THE MOVE IS BEHIND THE
OVERSEER'S BACK.

45. 1 C 35° Group shot
OVERSEER L.
SEAN R. frame
(show BEN & JAMIE) GUARD: Nothing here.

OVERSEER: Search the other one.

Into 4-shot
BEN to GUARD

(GUARD SEARCHES SEAN.
JAMIE WATCHES WITH A
BLANK FACE.)

GUARD: Nothing on this one either.

OVERSEER in L.

(OVERSEER GLANCES AT BOTH
BEN.)

OVERSEER: This time you're lucky.

Let OVERSEER go.
TRACK u/s with
them and tighten
to 3-shot
BEN/JAMIE/SEAN

(HE INDICATES BEN AND
JAMIE.)

These two have just joined us -
teach them to be useful.

46. 4 D CU JACKO (OVERSEER GOES OUT OF SHOT.
BENWORK AS HE TURNS.
SEAN, BEN AND JAMIE WALK
PAST HIM THEN STOP.)

JACKO: That was close. Where is it?

47. 5 B 24°
3-shot
JACKO to SEAN (JAMIE INTRODUCES IT - A COMPASS.)

48. 1 C 24°
2-shot BEN/SEAN BEN: What's secret about a compass?

PULL BACK to include JAMIE L. frame

SEAN: It's as important as eyes down here. Thanks, chum. If they'd found it on us, we'd have been for the high jump.

JAMIE: Fancy passing it on to me - suppose they'd caught me with it?

SEAN: Well, they didn't.

SEAN: Are you planning something, then?

49. 4 D
CU JACKO

50. 5 B 24°
JAMIE-JACKO R. frame

JACKO: That's our business.

JAMIE: That's the better wi' you, mon? We're all in the same boat.

JACKO: That's right, Jeck - and we don't want anyone to rock it.

(JAMIE ADV NCEN. OF JACKO.)

JAMIE closer in to JACKO

JAMIE: The name's Jamie - an' I'll thank ye to -

51. 1 C 24°
4-shot
JAMIE/BEN/SEAN/JACKO (SEAN CHUCKS. SEAN SEPARATES THEM.)

SEAN: Take no notice - (INDICATES JACKO) - he's like that.

BEN: (LOOKING OUT OF SHOT TOWARDS OVERSEER) Watch out...that guard's looking this way.

52. 5 B 9°
CU JAMIE

SEAN: Make out we're working.

(THEY MOVE TOWARDS THE WORKING PLACE. JAMIE GLANCES AFTER THEM.)

(3 next)

9. INT. LABORATORY

BOOM BL
Tape A: Lab. bgd.
Door opening

ZAROFF: Your calculations cannot be correct.

DAMON: Professor ..

ZAROFF: Not now. Come with me.

DOCTOR: So you're back, Mr. Damon?
Did your operation go well?

DAMON/DR. WHO

DAMON: The girl escaped.

/1 turn to 1D - TEMPLE/

Pillar in Temple

DOCTOR: How very frustrating for you.

DAMON: We'll get her back.

55. 3 A 24°

DOCTOR: I'm sure you will./ It's
very important isn't it. I mean,
 you still need human labour, don't
 you?

As DR.WHO looks:

56. 2 B 16^0

DAMON: Yes, but it's cheap and/
plentiful. We pick up survivors
from shipwrecks who would otherwise
be corpses, and convert them to fish
people.

57. 3 A 24°

DOCTOR: Amazing, Zaroff has certainly left the rest of the scientific world behind - such a conception - a plan to control the world with a test tube - yes?

Boom C to C2 - Cave/

PULL BACK to
2-shot

DAMON: Yes, that's right.

HOLD DR. WHO'S
escape

DOCTOR: Well two can play at that game. Have you ever seen this one?

58. 1 D 24° Slung /
 Idol's face, 9. INT. TEMPLE. Tape A: TEMPLE ATMOS.
 pillar R. frame.
 ARA in from behind it. (ARA ID POLLY.)
 POLLY joins her,
 they come to A.: You understand. You must
 in front of Idol. hide on Idolo and wait till I
 ARA out R. fetch you. Do not be afraid,
 HOLD POLLY, and do not make a sound.
 TRACK with her as
 she goes to Idol (ARA GOLD.) Tape B: TEMPLE
 and climbs up it MUSIC IN

CUT TO BLACK

1 PULL BACK to 1C /

10. INT. MINE. DAY.

BOOM A to A2

CUT UP:

59. 4 D
 BEN and GUARD.
 Extras in bgd.
 PULL BACK as BEN
 comes fwd. and
 squats, into 3-shot
 SEAN/JACKO/BEN
 (THE WORKERS ARE HAVING A
 SHORT BREAK FOR A MINUTE,
 A SOUND HEAVES THEM FROM
 A TROLLY, AND SHEELS IT
 OUT OF SHOT.)
 BEN: Thanks mate. Don't you get
 sick of this sea-food?
 (BOTH MEN GET THIS
 GOG, WITH JAMIE.)

JAMIE: You learn to live with it.
 Just watch it, though - they
 haven't found any way to keep
 it fresh - in a few hours, it's
 putrid.

JAMIE joins them
 R. frame

(JAMIE JOINING THEM.)

2 to 2C SMALL CHAMBER
 3 to 3C " " , Corridor

B to B2 SMALL CHAMBER

THEY SIT DOWN TO EAT.
 SEAN BEHINDS HIS PORTION
 CAREFULLY, AND THROWS
 OUT ONE PORTION WITH A
 LOOK OF DISGUST.)

JAMIE: Why do you need that
 compass?

SEAN: Not much point in making
 a break without one.

60. 1 C 16°
 2-shot
 JACKO/SEAN

JACKO: (ANNOYED) Why don't you
 shout it out to the Guard?

61. 4 D
 Group shot a/b
 OPEN UP as GUARD
 wheels trolley
 out past camera
 into 2-shot
 BEN/JAMIE

(BEN AND JACKO U/S.)

BEN: Look, pal, do yourself a
 favour and stop treating us as if
 we're one of them.
 Jamie and I don't intend to stop
 here either.

(SEAN AND JACKO OVL U/S
 OUTSIDE SHOT.)

62. 5 B 16°
MCU SEAN JACKO crosses to L. of him
SEAN: See? I told you. Come on boys, cheer up.
63. 4 D
2-shot BEN/JAMIE
JACKO: All right, all right.
BEN: How are you going about it, then?
JAMIE: Bye - how? There are guards everywhere.
BEN: Give, man, give.
64. 5 B 16°
Tight 2-shot JACKO/SEAN
(SEAN LOOKS AT JACKO WHO NODS.)
SEAN: While we were digging, we found the entrance to a sort of wee underground tunnel. Like this.
65. 4 D
CU JAMIE
(JAMIE SQUATS AND DRAWS ON THE GROUND.)
JAMIE: Where does it lead to?
66. 5 B 24°
3-shot JACKO/SEAN/JAMIE
R. profile
SEAN: (MUMBS) We haven't been able to explore it. We'll take a chance. There'll be no turning back - you understand.
JACKO: We make it or we don't.
67. 4 D
2-shot BEN/JAMIE
BEN: Are you with us then?
BEN: Count me in.
68. 5 B 9°
CU JACKO
JAMIE: When do we go?
JACKO: When the chance comes.
69. 1 C 24°
4-shot
(OVERSEER COMES INTO SHOT.)
OVERSEER in from R. frame to C. of group.
They all straighten
Let OVERSEER go.
TIGHTEN to 3-shot JACKO/SEAN/BEN
As SEAN turns to JACKO, into 2-shot JACKO/SEAN
SEAN: And we jump fast.
OVERSEER: They need extra labour at the reject - (TO SEAN AND JACKO) - you two join the line up for selection.
(HE MOVES ON TO SET.
SEAN NODS AND STARTS TO GO. BEN GROESSES TO HIM.)
BEN: This is it, mate. We're off.
SEAN: By Christopher you're right - if we disappear now, they'll think we've gone with the reject work gang. Okay, Jacko!

70. 4 D JACKO: It'll give us a start anyway.
4-shot,
JACKO L.
SEAN R. frame
into 2-shot
BEN/JAMIE
BEN: Right. First you, Jacko - that will show us where the opening is. Then you Sean - then...
JAMIE: You and then me.
(OVERSEER'S WHISTLE IS HEARD.)
71. 1 C 35° (arm R.) BEN: Okay. / catter.
Group shot
line forming. (BENY L. frame. BEN, J. CHO
BEN crosses to L. frame ED JAMIE JOIN THE LINE.
Extra R. frame. JACKO GOES.
TIGHTEN shot ALL OVERSEER'S THIS DO IN THE
framing BEN & JAMIE LINE.)
See JACKO run
behind OVERSEER OVERSEER: You... (TO JACKO)
You.
(THE OVERSEER IS GOING JACKO
ED JAMIE GETS OUT &
JACKO GETS TO LINE.)
JAMIE: How about me?
OVERSEER: You're too new - get
out of my way.
(OVERSEER GOES TO LINE.
POINTS AT ONE MINER. BEN
ED JAMIE GETS TO LINE.)
72. 4 D BEN: Volunteer, sir!
BEN L. fgd.
OVERSEER seen (OVERSEER TURNS TO BEN.
BEN GOES OUT.)
73. 5 B 24° OVERSEER: Too new.
BEN/OVERSEER BEN: But sir.
JAMIE C. bgd. OVERSEER: Join your friends. You.
(BEN GIVES JAMIE THUMB UP
ED GOES.
OVERSEER GOES TO LINE -
ED JAMIE.)
OVERSEER: I told you to get out.
JAMIE: Yes, sir. I'm just on
my way. /
74. 1 C 16° (arm L.) JAMIE
Extras behind him (OVERSEER TURNS JAMIE
ED HIM.)
75. 5 B 35° (TO JAMIE) Thanks boys. /
Wide shot
See JAMIE going
thru hole. Another miner
steps in front of it.
CUT TO BLACK / I Swing arm to Tunnel L. /

(THE OVERSEER GOES UP LADDER.)

HE LIVES FOR MESSAGE.)

76. 1 C 35° (looking up tunnel) Slung mic. /

3-shot

SEAN/BEN/

JACKO L. fgd.

11. INT. ROCKY TUNNEL. DIPPING TUNNEL
DISTANT MINE(THE OTHERS ARE WAITING
FOR JAMIE.)BEN: Come on, mate, we haven't
got all day.

As they look:

JAMIE: He's being a long while.

77. 4 E (NOISE OF MOVEMENT.) /

JAMIEHOLD him stacking
stuff.

As he comes fwd.

zoom slowly back

with him to

include others

JACKO: (OOV) Is that you?JAMIE: (OOV) Aye.JACKO: (OOV) Can you close the
opening?JAMIE: Ye.

SEAN out past cam.L.

JAMIE out past cam.L.

(JAMIE CLOSING THE OPENING
THROUGH WHICH THEY HAVE
JUST COMED. JAMIE ROOF
FALLS DOWN HIS JOE FOR HIM,
AND IS ONLY JUST MANAGED
TO JUMP CLEAR.)

into 2-shot

BEN/JACKO

BEN: Suppose this don't lead any
place, and we want to come back?

JACKO out

Hold BEN's reaction

JACKO: You won't - they kill
runaway workers on sight.

78. 3 C 24° Slung mic. /

11. INT. CORRIDOR.

Shooting up corridor.

The DR. in from behind
camera.

He goes into cupboard R.

Tape A Air Conditioning(THE DOCTOR RUNS INTO SHOT,
HEARD GUARD.)2 guards cross
from cam L. into
roomGUARD: (OOV) We'd better try
the small chamber.PAN onto cupboarddoor
and DR.WHO peeping out(DOCTOR SEES GUARD AND
LIVES INTO IT. WHEN GUARDS
HAVE PASSED HE LUNGES AND
FITS HIMSELF IN.)

CRAB L.

See him finding
clothes, etc.

79. 2 C 24°

BOOM B2

12. INT. SMALL CHAMBER.

1st GUARD coming
thru small opening.

3 to 3D SMALL CHAMBER

(A NON-SPEAKING GUARD IS
BY THE CHAIRS.

PAN him R. to
pick up 2nd GUARD

THE FIRST GUARD COMES
THROUGH OPENING)

HOLD them to door
R.

We'd better try the small chamber.
GUARD: / Nothing here - Compression
chamber next.

(THE GUARDS GO OUT).

ARA enters into 3-S.
4 PULL BACK SAME SET
5 to 5C CAVE

ARA COME TO DOWNSTAGE
OF FOREGROUND TABLE, STARTS
PUTTING FOOD INTO A BUNDLE)
Seen any strangers, girl?

A to A3 TEMPLE

ARA: No, nobody.

Let GUARDS go.
HOLD ARA down to
fgd. table L. frame
putting main entrance
door in bgd.
DR.WHO enters

DOCTOR: Ara.
(ARA SWINGS ROUND INTO
THE CAMERA: BUNDLE
BEHIND BACK)

FX: DOOR SHUTTING NOISE

1 to 1D TEMPLE

Ara, where's Polly?

ARA whips to R.
frame.
Show bundle
behind her back

ARA: It's you. / Safe. I'm
~~taking her some~~ food and clothes.

80. 3 D 9°

DOCTOR: Good - good. / Now tell me -
~~where can I find your~~ Chief of State?

81. 2 C 24°

Tight 2-shot
DR.WHO/ARA
profile

ARA: In the Council Chamber.

DOCTOR: I must talk with him. Can
you take me there?

ARA: Yes - but he'll hand you over.

(3 next)

DOCTOR: I'll have to take that
chance. (LISTENS)

TRACK BACK

RAMO: (OOV) Stay outside.

HOLD ARA & DR.WHO
to small opening

DOCTOR: Quiet!

ARA L. frame
DR.WHO R.

RAMO: (OOV) And keep your eyes
skinned for the escaped prisoners.

RAMO & DAMON
into C. of shot

(RAMO AND DAMON ENTER.
THEY STOP IN THE OPENING)

82. 3 D 24°
2-shot,
fav. DAMON

And where are the others now?

DAMON: The two young men are at
the mine. The girl is still at
large... and so is the Doctor - but
we will find them - they cannot
get away.

RAMO: And what does Zaroff say
about it all?

83. 2 C 9°
CU RAMO

DAMON: He is furious, of course -
it could upset his plans./

84. 3 D 16°
CU DAMON

RAMO: He should not have interfered
with the temple sacrifice./

85. 2 C 35°
RAMO/DAMON,
DR. R. fgd.

DAMON: You've always hated Zaroff.
Why?/

86. 3 D 16°
Tight 2-shot
RAMO/DAMON

RAMO: He is a destroyer. He appeals
to all that is base in our people.
He should never have come to
Atlantis./

DAMON: Without him, Atlantis will
never rise again from the sea.

87. 2 C 35°
a/b
TIGHTEN to 2-shot
ARA/DR.WHO

(THE DOCTOR WHISPERS/TO
ARA BEHIND THE TAPESTRIES,
CROSSING OPENING TO ARA)

DOCTOR: Ara, can you get Damon
away and leave me alone with the
priest?

Let DR.WHO go
L. of ARA

ARA: I'll try.

then take her
R. thru opening

(DOCTOR CROSSES TO LEFT
OF ARA. SHE MOVES
FORWARD TOWARDS RAMO AND
DAMON, THROUGH THE OPENING)

As DAMON looks round:

88. 3 D 24°

ARA in opening. ARA: If you please, Master -

PAN her L. to
3-shot RAMO/
DAMON/ARA

(DAMON TAKES A STEP DOWNSTAGE
AS HE TURNS)

DAMON: What is it, Ara?

ARA: I believe I have seen the
girl you are looking for.

DAMON: Where?

As they go
out pan R.
PICK UP RAMO
As he comes fwd. (DAMON GRIPS HER ARM)
PULL BACK and hold
RAMO to table.
Put him L. frame DAMON: Show me.
DR.WHO into shot
R.

(APA AND DAMON EXIT. RAMO
MOVES FORWARD TO TABLE,
PICKS UP TIT-BIT)

89. 2 C 9° DOCTOR: May I have a word with you,
CU RAMO Ramo?

90. 3 D 16° RAMO: You!
CU DR.WHO DOCTOR: We are on the same side,
Ramo. Your instinct distrusts
Zaroff. I distrust him because I
know the truth.

91. 2 C 9°
CU RAMO

92. 3 D 16° RAMO: Why should I trust you?
MCU DR.WHO

DOCTOR: It's a good question - I
wish I could give you a good answer.

93. 2 C 9°
MCU RAMO

94. 3 D 16° RAMO: All right.
2-shot / Tell me what you know.
DR.WHO/GUARD R.
bgd.

FX DOOR
OPEN

(THE DOORS OPEN. A PRIEST
IS THERE WITH THE FIRST
GUARD. HE COMES TOWARDS
THEM)

(2 next)

95. 2 C 24° DOCTOR: Here? Is that wise?
 RAMO/DR.WHO's profile
 R. of frame
 RAMO goes past pillar R. HOLD DR.WHO
 RAMO: I know a place, where we shan't
 be interrupted.
96. 3 D 16°
 RAMO & GUARD looking (RAMO AND DOCTOR GO LEFT
 AS GUARD TURNS INTO CAMERA:
 TIGHTEN ON HIM)
97. 2 C 24°
 DR.WHO coming thru gap.
 PAN him R. to RAMO
 Let DR.WHO and RAMO go.
 HOLD GUARD
98. 5 C 35° / 13. INT. ROCKY TUNNEL. DAY. *BOOM C2*
 Low shot
 opening in rock
 SEAN comes thru.
 PULL BACK and develop
 with rock face R.
 into group shot
 BEN, JACKO, SEAN AND JAMIE
 JUMP INTO SHOT, AND PAUSE)
 BEN: (SINKS DOWN) ... you mean this
 Atlantis lark wasn't a legend at
 all, but the real thing?
 SEAN: Sure. There's folk been
 living down here ever since the
 Flood. Some are now fish people.
 JACKO: The crater up above funnelled
 the air down into the caves. Now,
 of course, Zaroff has his quarters
 air-conditioned.
 As JAMIE comes fwd.
 into tight 2-shot
 SEAN/JAMIE
 JAMIE: How long have you two been
 here?
 SEAN: Och, two years! I've lost
 count o' time. Hard to say exactly.
 There are a lot o' shipwrecks
 around these parts - and not all
 from natural causes.
99. 4 E
 3-shot
 SEAN/BEN/JAMIE
 BEN: Which way now? That's a way or
 this a way?
 BEN into fgd.
 JACKO into shot
 (THEY SHINE THEIR LAMPS
 FORWARD. THE PASSAGE
 DIVIDES AT THIS POINT)

JACKO: One's as good as the other.

JAMIE: Let's try fifty paces up each tunnel - then come back.
Jacko, I'll come with you, we'll take the high road.'

JACKO: Let's go, then.

BEN: Which leaves us with the low road.

(THEY GO OUT PAST CAMERA)

100. 2 D 35° (C. of set)

BOOM A3

TAPE B: TEMPLE MUSIC

14. INT. TEMPLE.

Low shot POLLY
on Idol

4 to 4F TUNNEL
C to C3 "

(POLLY IS ASLEEP BEHIND ONE OF THE TEMPLE COLUMNS. SHE IS IN SHADOW, AND SAFE FROM DETECTION UNLESS THE FUL LIGHTING IS TURNED ON. THE BRAZIER BURNS BEFORE THE ALTAR. POLLY STIRS SLIGHTLY AS THE MURMUR OF VOICES IS HEARD, BUT SHE DOES NOT WAKE.

RAMO and DR.WHO in
from L.

RAMO AND THE DOCTOR ENTER)

101. 1 D
High shot
POLLY in fgd.
DR.WHO/RAMO

RAMO: We shall not be disturbed here. Tell me what you have found out about Zaroff.

102. 3 E
2-shot
RAMO/DR.WHO

DOCTOR: He tells you he is going to raise Atlantis - (RAMO NODS) That isn't quite true. He intends to destroy Atlantis.

103. 2 D 9°
CU RAMO

RAMO: (DRYLY) A difficult task.

DOCTOR: Easier than raising it.

104. 3 E 24°
2-shot
RAMO/DR.WHO

RAMO: How will he destroy us?

HOLD 2-shot
as DR.WHO goes
to bench

DOCTOR: He intends to drill a hole
in the Earth's crust and drain away
the oceans. Right?

DR.WHO crosses out L. RAMO: Yes,

HOLD RAMO

DOCTOR: Any idea what will happen?
I'll show you. May I?

105. 2 D 24°
DR.WHO Idol
Bits and pieces

106. 3 E 16°
CU RAMO, nodding

(HE TAKES AN EARTHENWARE
POT AND POURS IN THE WATER.
THEN HE SEALS THE LID AND
SETS ONTO THE BENCH AND
PUTS IT ON THE BRAZIER)

107. 2 D 24°
Bench and props.
Up to include
DR.WHO
RAMO into shot R.

The Earth. The Sea.

There! The water has gone into the
the Earth. But the inside is much
hotter than this fire. So what
happens?

108. 3 E 16°
2-shot
DR.WHO L, RAMO R., RAMO:
fav. RAMO

is this/child's
play. What has this to do with
Zaroff's project?

109. 2 D 24°
2-shot DR.WHO/RAMO
The Dr. backs to R
of frame.
HOLD brazier, etc.

DOCTOR: That pot is Zaroff's
project. (TURNS TO POT) Watch!
It is beginning to boil. But the
~~steam can't get out ... so ... get~~
back!

110. 3 E
2-shot RAMO/DR.WHO
Take them to
pillar R.

CUT TO BLACK
Set in bits and pieces

MUSIC OUT
(THERE IS A VIOLENT EXPLOSION
AND THE POT IS SHATTERED.
A CLOUD OF STEAM IS BLOWN
OFF. RAMO IS SHAKEN)

111. 3 E 24°
Pillar
DR.WHO and RAMO
into shot

Tape A: Temple Atmos. in

RAMO: And this is what will happen?

Let DR.WHO bend out
of shot

(THE DOCTOR GRINS AND HANDS
HIM A BROKEN PIECE OF THE
SHATTERED POT)

112. 2 D 24°
Pieces on floor.
DR.WHO's hands in.
Up with them to
CU DR.WHO

DOCTOR: Zaroff will raise Atlantis/
but in little pieces.

(RAMO LOOKS AT THE
DOCTOR DOUBTFULLY)

113. 3 E 16°
2-shot RAMO/
DR.WHO L. frame

RAMO: You swear this is true?

DOCTOR: I thought I'd mention it.
Of course, if you don't mind being
blown up -

RAMO: Can you stop him?

DOCTOR: I? No. I'm not the
ruler of Atlantis.

RAMO: If I took you to Thaus, our
ruler, would you convince him?

Let RAMO go

DOCTOR: I could try.

Take DR.WHO to
pieces

RAMO: Wait here.

114. 4 F

BOOM C3

14A. ANOTHER SECTION OF TUNNEL. INT.

FX TAPE

Tunnel

BEN and SEAN
coming into camera

BEN: What beats me is why this
Atlantis place hasn't been found
before.

SEAN: Maybe it has - but no one's
got back home to tell the tale.

Light appears in
bgd.
They flatten
against R. wall

BEN: Yeah, could be.

JACKO comes down
tunnel L. frame
As he rounds corner
SEAN jumps onto him
into 2-shot
JACKO/SEAN

(A LIGHT APPEARS IN
BACKGROUND. THEY
FLATTEN AGAINST THE
WALL. JACKO COMES DOWN
THE TUNNEL, AS HE ROUNDS
THE CORNER SEAN JUMPS HIM)

BEN into shot R.

JACKO: Hey, it's me!

SEAN: Sorry, can't be too careful
these days.

(2 next)

BEN: Where's Jamie? I thought he went with you.

JACKO: He's gone on. I came back for you and Sean.

SEAN crosses to R. fgd.

BEN: What shall we do - we haven't got to the end of this one yet.

SEAN: You go back to Jamie, I'll go on here. Meet in ten minutes.

BEN: Where?

CUT: As they separate: SEAN: At the fork.

115. 2 D 24° / BOOM A3 /

14B. INT. TEMPLE.

DR.WHO on bench

Idol's foot behind him

(THE DOCTOR IS SITTING ON THE BENCH. RAMO COMES INTO SHOT WITH AN EXTRA ROBE. HE HAS HIS POSH CLOTHES ON) /TAPE A:

TEMPLE ATMOS.

Could you
RAMO: /Put this on -

(THE DOCTOR RISES. RAMO MOVES BEHIND HIM)

RAMO in from L.
as he moves R.
hold 2-shot

DOCTOR: (EXCITED) / Could I?
(APPRECIATIVELY) / Oh please.
Magnificent.

RAMO: In these robes no-one will challenge you.

DOCTOR: How do I look? (GETS OUT MIRROR) Oh, very nice... very nice indeed!

T/C. 2: A Rocky Cliff.

There is no sign of JAMIE. The lamps of BEN and JACKO are seen approaching. They come into shot.

4 to 4G: COUNCIL CHAMBER
5 to 5D: " "

C to C4: COUNCIL CHAMBER

BEN: There's his lamp. Hey - Jamie ...

JAMIE: (OOV) Down here.

BEN moves forward and throws himself on his stomach to look down into the chasm. He shines his lamp downwards.

BEN: Jamie ...

High angle shot of JAMIE on a ledge, hanging onto a projecting piece of rock. His position is precarious.

JAMIE: Watch it - the rock's slippery.

BACK on BEN and JACKO:

JACKO: How far down is he?

BEN: Ten feet, I'd say.

JACKO: And what's underneath him?

For answer, BEN throws down a small pebble. It can be heard striking the sides as it goes down, getting fainter and fainter. They react.

T/C 2 CONT.

BEN: Can you reach me, Jamie?

JAMIE tries.

Try again.

JAMIE does so. Their
hands meet.

That's it.

JAMIE is hauled
up by BEN and
JACKO.

END T/C 2.

116. 3 E 24° _____/

15. INT. TEMPLE.

POLLY climbing
down Idol face

CRAB L. to
include door
in bgd.

(POLLY IS CLIMBING DOWN
THE TEMPLE FACE. WHEN
SHE GETS TO THE FOOT
SHE TURNS AND LOOKS BACK)

POLLY: (ADDRESSING IDOL TO REASSURE
HERSELF) You needn't think I'm
afraid of you, you stupid thing.

(1 next)

(SHE FREEZES AS THE
INCREDIBLE HAPPENS.

3 PULL OUT FOR
1'S TRACK

A DOOR OPENS AND SOMETHING
EMERGES FROM THE INTERIOR.
SHE DROPS TO THE FLOOR IN
A DEAD FAINT.

117. 1 D 35°

BEN in doorway

BEN CLIMBS OUT FROM
THE INSIDE OF THE IDOL,
FOLLOWED BY SEAN, JAMIE
AND JACKO.)

TRACK BACK
ahead of them

as they come
down Idol

swing on arm

across foot

to low shot

POLLY/BEN

BEN: Come on, quietly!

SEAN: There's someone down there -

(BEN MOVES QUICKLY DOWN
THE IDOL)

POLLY: Boo!

BEN: It's Polly. (PICKS HER UP)

SEAN: You know her?

BEN: I'll say I do. She's one of
our lot.

JAMIE in L.

(JAMIE ALSO BENDS DOWN
TO HER - A BIT AWARE
THAT SHE IS CLUTCHING
BEN)

POLLY: What happened to you?

BEN: We found a tunnel
in the mines, and it ended inside
the Idol.

JAMIE: So here we are.

BEN: What's that rigout in aid of?

POLLY: They were going to turn me into a fish.

JAMIE: We have friends with us.

SEAN: I'm Sean and this is Jacko.

(POLLY RISES AND SHAKES
HANDS WITH JACKO)

POLLY: Hello

JAMIE: Have you seen the Doctor?

POLLY: Not since he went off with
Professor Zaroff. (TO BEN)
Haven't you?

BEN: No. I'd love to know
where he's got to.

RECORDING BREAK 1 to 1E COUNCIL CHAMBER
3 under 1's cable

118. 4 G

BOOM C4

16. INT. COUNCIL CHAMBER. DAY.

2-shot
RAMO/DR.WHO
Pillar R. frame

(THE DOOR OPENS AND AN
ATTENDANT SHOWS IN RAMO
AND THE DOCTOR, WHO
WANDERS AROUND FIDDLING)

DOCTOR: This ruler - is he -

As RAMO turns:

RAMO: His name is Thous. He
believes Zaroff to be the deliverer
of Atlantis.

119. 1 E 24°
Wide shot of
chamber, including
fgd. pieces

(THE DOOR OPENS AND A
DIGNIFIED MAN IN IMPOSING
COSTUME ENTERS. HE SITS
AT THE HEAD OF THE TABLE.
HE IS THOUS)

TRACK IN as THOUS
comes fwd. into 3S

When THOUS sits,
into single THOUS

THOUS: Good evening, Brothers of
the Temple, w Please be seated.
What is this important business you
wish to tell me about?

120. 4 G (R. of pillar)
3-shot
THOUS/RAMO/DR.WHO

RAMO: Excellent Thous, this is a
matter of life and death - under no
circumstances would I have brought
a stranger to you in Temp'e garb.

THOUS: A stranger? Who are you?

(THE DOCTOR PUSHES BACK
HEAD COVERING AND REMOVES
GOWN)

121. 5 D 9°
CU THOUS

DOCTOR: A man of science.

THOUS: Science. Ah, I see one
of Professor Zaroff's colleagues.
Perhaps we can ask him to join us.

122. 4 G
3-shot a/b
RAMO out of frame L.
ZOOM into tight 2S
THOUS/DR.WHO

DOCTOR: (QUICKLY) Oh no ... I
wouldn't do that if I were you.
I wanted to speak to you - alone.

(5 next)

(THOUS DOES NOT QUITE
UNDERSTAND. THE DOCTOR
INDICATES RAMO. THOUS
GESTURES HIM AWAY)

THOUS: Hm. Well - speak.

DOCTOR: The professor is a wonderful man.

THOUS: Wonderful.

DOCTOR: A worker of miracles.

THOUS: Indeed. What you say is true.

(THE DOCTOR LEANS NEARER
AND NEARER TO THOUS.)

WITH A SUDDEN CHANGE
OF TACK:)

123. 5 D 9° DOCTOR: (CLOSE TO THOUS) But have you looked at his eyes lately?
Close shot THOUS

THOUS: (STARTLED) Er, no!

124. 4 G DOCTOR: When he talks of his project, have you watched his eyes?
2-shot THOUS/DR. They light up like this. (HE
As DR.WHO turns: DEMONSTRATES) His mouth moves -

125. 5 D 16° like this. (DEMONSTRATES)
2-shot THOUS/DR.WHO
profile THOUS: (TRYING TO BACK AWAY) What does this mean?

HOLD 2-shot as
DR.WHO breaks to
R. fgd.

DOCTOR: (BREAKS TO SEAT & PUTS FOOT UP)(MATTER OF FACTLY) He's as mad as a hatter.

As he turns:

THOUS: Mad? Zaroff?

126. 4 G DOCTOR: Completely. (AS HE TURNS,
CU DR.WHO TAPS HIS HEAD) No answer. Sad.

127. 1 E 35° (arm L.)
3-shot
THOUS/RAMO/DR.WHO THOUS: I do not understand.
pillar

As RAMO moves fwd.
swing arm R. to
RAMO/THOUS, pillar R.
frame

(HE TURNS TO RAMO WHO HAS
BEEN WATCHING THE DOCTOR
IMPATIENTLY)

4 move into set

RAMO: We believe Zaroff to be working towards the destruction of Atlantis - not its resurrection.

THOUS: (KEENLY) I have heard such words from you before, Ramo./

128. 4 G
3-shot
pillar L. frame

RAMO: This man has proved it to me. Zaroff's plan will split the world in two; this is not the action of a sane man.

THOUS: But your own priests proclaimed him to be the prophet who was to lift us above the sea./

129. 5 D 9°
Tight 2-shot
RAMO/prof. THOUS

RAMO: (CONTEMPTUOUSLY) Lolem. He is old and superstitious.

As THOUS rises

THOUS: (RISING IN WRATH) And your Superior, Ramo./ Remember that.

130. 4 G
3-shot

DOCTOR: You will not listen to us then?

THOUS: I did not say that. I have heard your arguments.

DOCTOR: Oh, we've only just started .../

131. 1 E 24°
CU THOUS
As he signals
open to 2-shot
RAMO/THOUS

THOUS: I have heard enough. Leave me and I will meditate upon what you have said.

(THE DOCTOR COMES CLOSE TO THOUS AGAIN)

RAMO: I hope you choose well - for all our sakes.

As RAMO goes
out
down onto THOUS

(THOUS MOVES FORWARD TO LEFT OF PILLAR. THE DOCTOR AND RAMO BOW AND EXIT) THERE IS A FLASH OF ANGER FROM THOUS AT RAMO'S WORDS. HE MANAGES TO CONTROL IT AND DISMISS THEM COURTEOUSLY)

(2 next)

132. 2 D 35°

BOOM A3

Deep 3-shot
POLLY/BEN/ARA

17. INT. TEMPLE. DAY.

Tape A: Temple Atmosphere

(ARA HAS RETURNED WITH FOOD
AND CLOTHES. INTRODUCTIO
IONS ARE OVER AND THEY
ARE TALKING OF THEIR PLANS)

SEAN R. fgd.

ARA: I'm sorry I was so long.
Here is your food --

BEN: Food!

(HE LOOKS IN THE FOOD
BASKET)

ARA: And clothing.

POLLY: Thank you, Ara. ^{Oh, super.} Why are
you doing all this for us?

133. 3 E 16°

2-shot POLLY/ARA
fav. ARA

ARA: You were kind to me. And
I hate Zaroff.

JAMIE: Hate Zaroff?

ARA: We are not all his slaves.
He will find out one day.

134. 2 D 35°

Deep group
shot

SEAN: Let's hope he finds out soon.
(TO BEN) Do ye want all the food for
yourself, then?

(BEN PASSES ROUND THE
FOOD BASKET. HE CROSSES
BEHIND POLLY TOWARDS SEAN,
STOPS BY ARA)

(3 next)

BEN: Have you seen the Doctor?

ARA: Yes. I will take you to
him later. You must hide -
quickly, they are coming.

JAMIE: Back where we came from?

BEN: Right.

(JACKO AND JAMIE START
UP THE IDOL. POLLY
FOLLOWS ON. BEN CLIMBS
UPON THE IDOL AND OPENS
THE DOORS)

135. 3 E 24° The safest place in the whole of
 ARA on Atlantis. /
 ground.
 SEAN picks her (ARA CRIES OUT AND
 up onto lap FALLS FLAT)

136. 2 D 24° SEAN: (PICKING HER UP, KINDLY)
 POLLY in fgd. It's all right, lassie. Nothing
 to be feared of. /

(POLLY TURNS TO ARA)
JACKO/JAMIE up Idol
 POLLY: Are you coming with us?
BEN half-way up
 (ARA SHAKES HER HEAD,
ARA into shot R. STILL FRIGHTENED)

ARA: I must stay. I will be
missed.

TRACK IN past
ARA into as
low a shot
as possible

JAMIE: Well, are you going to
remain there all day?

SEAN: Up you go.

MUSIC V. LOUD

(SEAN PUSHES POLLY UP
FROM BEHIND. AS THEY
ARE CLIMBING IN, ARA
WHISPERS A HURRIED
WARNING. MUSIC VERY LOUD)

CUT MUSIC

137. 1 E 24° / BOOM C4 /

18. INT. COUNCIL CHAMBER.

High shot
THOUS through
RAMO and DR.WHO- 34 -

(1 next)

(THOUS SITS ALONE AT THE HEAD OF THE TABLE. THE DOORS OPEN AND THE DOCTOR AND RAMO ENTER. THOUS GIVES NO SIGN OF WHETHER HE IS CONVINCED OR NOT)

THOUS: I have given much thought to your words, and I have come to a decision. (LOUDLY) There is your answer!

RAMO and DR.WHO
turn into camera.

(RAMO AND THE DOCTOR TURN INTO THE CAMERA.

CUT TO BLACK

THOUS & RAMO & DR.WHO OUT

CUT UP FROM BLACK:

THOUS' TWO ATTENDANTS
OPEN THE DOORS.

138. 1 E 24° / ZAROFF ENTERS WITH SIX GUARDS FLANKING HIM.)
THOUS
2 Attendants open doors. (OOV) Do with them what you will.

ZAROFF enters with six guards flanking him
They advance on camera
(ZAROFF SMILES AND MOVES FORWARD, TOGETHER WITH HIS GUARDS. THEY ADVANCE ON THE CAMERA)

When we have
CU ZAROFF, hold picture

ROLL CAPTIONS

MUSIC

FADE CAMERA 1

s/i PRODUCER
INNES LLOYD

s/i DIRECTED BY
JULIA SMITH
BBC-tv

FADE SOUND AND VISION

BBC-1
2316/8730

Serial GG
EPISODE FOUR

"D R. W H O"

THE UNDERWATER MENACE

by
Geoffrey Orme

Producer	.....	INNES LLOYD
Director	.....	JULIA SMITH
Story Editor		GERRY DAVIS
Designer		JACK ROBINSON
P.A.		NORMAN STEWART
A.F.M.		GARETH GWENLAN
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Costume Supervisor		JUANITA WATERSON
Make-up Supervisor		GILLIAN JAMES
T.M.1		GEORGE SUMMERS
T.M.2	.....	JOHN FARR
Sound Supervisor	.....	BRYAN FORGHAM
Vision Mixer	.....	BRUCE MILLIARD
Floor Assistant	.....	QUENTIN MANN
Crew	.....	11

CAMERA REHEARSALS

Saturday, 28th January 1967

Camera rehearsals with TK-38:
LUNCH:
Camera rehearsals with TK-38:
DINNER:
Sound and vision lineup:

TELERECORD to VT/4T/37124:

TRANSMISSION:

RIVERSIDE ONE

10.30 am - 1.00 pm
1.00 pm - 2.00 pm
2.00 pm - 7.00 pm
7.00 pm - 8.00 pm
8.00 pm - 8.30 pm

8.30 pm - 10.00 pm

Saturday, 4th February
1967.

RUNNING ORDER

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RECORDING BREAK					
1	<u>TELECINE 1</u> Opening Titles				
1	<u>1. COUNCIL CHAMBER</u>	Zaroff, Thous, Dr. Who, Ben, Guards		B1 1B) In idol 4B) room 2B.5A	13- 21
2	<u>2. ROOM UNDER IDOL</u>	Jacko, Sean, Ara, Dr. Who, Ben		1B.4B. B1	22- 29
6	<u>3. LABORATORY</u>	Zaroff, Scientists, Overseer - (on monitor) Voices 1 & 2 (OOV)		2C.3B 4 (monitor)	30- 37
8	<u>4. EXT. GENERATING STATION.</u>	Guard, Ben, Dr. Who.		5B. 1C	38- 44
10	<u>4A INT. DOORS GEN. STATION.</u>	Dr. Who, Ben, Guard (OOV)		4C	45
11	<u>5. INT. GEN. STATION</u>	Ben, Dr. Who, Engineer		1C.4C. 2D. B2.	46- 50
12/ 13	<u>6. INT. ROCKY TUNNEL</u>	Jamie, Polly		3C f/r	51

/continued.....

14	7. LABORATORY	Zaroff, Scientist		5C C2	52
C U T T O B L A C K Boom Move					
15	<u>8. ROCKY LEDGE</u>	Polly, Jamie.		2F. C3	53
15	<u>TELECINE 2</u> Wall Glowing	Jamie) Polly) OOV			
15	9. ROCKY LEDGE	Polly Jamie		2E	54
	<u>TELECINE 2 cont'd</u> Trickle of water appears through crack in wall	Jamie (OOV)			
16	10. ROCKY LEDGE	Jamie		2E	55
	<u>TELECINE 2 cont'd</u> Crack wider, more water				
R E C O R D I N G B R E A K					
17	<u>11. ROCKY TUNNEL</u>	Polly, Jamie		1E	56
17	<u>TELECINE 3</u> Water breaks through wall				
17	<u>12. ROCKY TUNNEL</u>	Jacko, Sean, Thous, Ara		2F.3C C3	57- 59
18	<u>TELECINE 3 cont'd</u> Temple Collapses				
18	<u>13. ROCKY TUNNEL</u>	Sean, Jacko, Ara, Thous, Damon		2F.3C. C4	60- 63

/continued.....

19	14. ROCKY TUNNEL	Polly, Jamie		5D. f/r 4D	64- 67
20	<u>15. CAVE IN MOUNTAIN</u>	Refugees Damon Thous Sean Jacko Ara		2G. 4E. 3L B3	68- 74
22	<u>16. INT. LABORATORY</u>	Zaroff, Dr. Who, Ben, Scientist		5E, 1F, 2H. 4X (Monitor) A3	75- 86
26	<u>17. ROCKY SHAFT</u>	Jamie, Polly		3E. f/r	87-
27	<u>18. INT. LABORATORY</u>	Dr. Who, Zaroff, Ben		5E, 2H. 1F	88- 100
F A D E O U T					
30	<u>19. EXT. LABORATORY</u>	Ben, Dr. Who.		2J	101
B R E A K R E C O R D I N G					
30A	<u>20. CAVE</u>	Polly Jamie		3F, 1G. C3	102/ 103
30A	<u>21. PASSAGE</u>	Dr. Who, Ben		4F f/r	104
31	<u>TELECINE 4</u> Zaroff in Laboratory				
32	<u>22. INT. ROCKY TUNNEL</u>	Ben, Dr. Who		1E, B3	105
33	<u>TELECINE 5</u> Jamie & Polly surface Zaroff in Lab.				

/continued.....

33	<u>23. INT. MOUNTAIN CAVE</u>	Sean Thous Damon Refugees Jacko Ara		2G.05 1E	106-- 108
34	<u>TELECINE 6</u> The Laboratory flooded				
34	<u>24. MOUNTAIN CAVE</u>	Refugees, Thous, Damon, Ara		2G.1E. B3	109- 111
36	<u>TELECINE 7</u> Ben and Dr. Who surface. Reunion with Polly & Jamie. Sean & Jacko arrive first after quartet leave - and together see Tardis dematerialising				

C A S T L I S T

Dr. Who	PATRICK TROUGHTON
Zaroff	JOSEPH FURST
Thous	NOEL JOHNSON
Ben	MICHAEL CRAZE
Jacko	PAUL ANIL
Ara	CATHERINE HOWE
Sean	P.G. STEPHENS
Overseer	GRAHAM ASHLEY
Zaroff's Guard	TONY HANDY
Polly	ANNEKE WILLS
Jamie	FRAZER HINES
Damon	COLIN JEAVONS
Overseer at Generating Station..	RALPH WATSON
Laboratory Assistant	GERALD TAYLOR

Extras:

3 Refugees doubling PHILIP JOSTE; ROBIN SCOTT;
as Laboratory Assistants: ROYSTON FARRELL;

1 Priest Refugee: JIMMY MAC
2 Children: ANTHONY KEMP and SHANE YOUNGER
2 Women Refugees: MARGUERITE YOUNG and MARY WHEELER
1 Zaroff Guard: ALEX DONALD
1 Atlantean Guard: MICHAEL EARL
2 Half-Fish People: PERIN LEWIS and TOM STARR

1A - Int. Tardis (revolving lens) - 38 -
2A - " " (z00m)
3A - " "
4A - " "

Record last scene first
BREAK

Continue from beginning
(turret then on cam.1)

25. INT. TARDIS. (to be recorded first)

1. 3 A
As controls
go down
POLLY/DR.WHO

DOCTOR: (HAPPILY, AT CONTROLS)
Well, off we go, as they say,
into blue yonder., as someone
in the wide world was once heard to sa.

2. 2 A
2-shot
JAMIE/BEN

POLLY: Hooray.

BEN: Yeah, I'm not sorry to be
out of that place. (TO JAMIE)
Pooh! You don't half smell of
fish.

3. 3 A
POLLY/DR.WHO
JAMIE into shot from R.

JAMIE: You want to try taking a
wee niff of yourself - you're no
exactly a rare bunch of heather.

(THE DOCTOR AND POLLY LAUGH)

DOCTOR: You seem very happy, Jamie.

HOLD JAMIE round
part of controls to
R. fgd.

JAMIE: (BRIGHTLY) Aye, I am now.
You know, I never thought I'd
say this but - it's great.

POLLY: What is?

Let JAMIE go R.

JAMIE: (LOOKING AROUND TARDIS)
All this - I shall never know what
drives it, mind, but at least I
feel sort of safe in here - it's
only the bits outside that are
a wee bit - alarming.

HOLD DR.WHO & POLLY

(POLLY AND BEN LAUGH)

4. 2 A
2-shot JAMIE/BEN

DOCTOR: He's got a point there.

5. 4 A
CU DR.WHO

JAMIE: Hey, Doctor, is it true
though that you canna control the
Tardis.

(2 next)

New scene
GG.4.

6. 2 A
JAMIE/BEN

DOCTOR: (ON HIS DIGNITY) Of course
I can control it.

7. 4 A
CU DR.WHO

JAMIE: No, I mean, can ye really
no make it go exactly where you
want it to.

8. 3 A
4-shot

DOCTOR: (AIRILY) Could if I
wanted to. I've just never
wanted to.

(POLLY AND BEN JEER)

Down onto controls
with DR.WHO's hands

Just for that, I'll show you.
Let me see. I know, let's drop
in on Mars.

NOISE GOING MAD

(AS HE BEGINS FIDDLING
WITH CONTROLS, THE SHIP
STARTS TO JERK AND
SHODDER, NEARLY THROWING
THEM ALL ON THE FLOOR)

9. 1 A They scatter in all
directions

Revolving lens - set
twisting.

s/i 3 A
Controls going up
and down. HOLD
s/i to end of
scene.

POLLY: What's happening.

BEN: Doctor, can't you do something?

10. 2 A
High shot BEN on ground

(THE DOCTOR WRESTLES WITH
THE CONTROLS)

11. 1 A
DR.WHO & JAMIE and
central control
Picture twisting

12. 4 A
DR.WHO clinging to
controls.

DOCTOR: Do something - I seem to
have done something.
It's all your fault, anyway.
Making me tamper with the steering.
I'm sorry everyone, but the Tardis
is out of control. Q MUSIC

JAMIE R. frame

Swing round CU JAMIE

JAMIE: Out of control. It's much
safer in here than it is outside.

ROLL CAPTION

Take out 4;
HOLD central column
going up and down on 3

FADE SOUND AND VISION

B R E A K R E C O R D I N G

1 to 1B Idol room (take off revolving lens; put on turret)
4 to 4B Idol room
2 to 2B Council Chamber
3 to 3B Laboratory

DR. WHO AND THE UNDERWATER MENACEEPISODE FOURTelecine 1: Opening Titles

13. 1 B (in Idol room) /
CU GUN facing L. s/i slide 1: THE UNDERWATER MENACE
fade
14. 4 B (in Idol room) /
CU GUN facing R. s/i slide 2: by Geoffrey Orme
fade
15. 5 A /
CU ZAROFF's eyes s/i slide 3: Episode 4
fade

1. INT. COUNCIL CHAMBER

(REPEAT END RP.3)

16. 1 B ZAROFF: Kill these two men.
Gun firing
17. 4 B /
Gun firing
18. 5 A (in Lab.) /
CU ZAROFF's mouth Nothing on earth can stop me now ..

MIX:

DR. WHO AND BEN ENTER.
THE DOCTOR SEES THOUS
AND CROSSES TO HIM, FOLLOWED
BY BEN

19. 2 B / Hey, Doctor, have a dekko.
Flame and Brazier BEN: / somebody's been having
PAN DOWN stem onto a right punch-up here all right.
THOUS GUARD, along
him to THOUS lying
on steps DOCTOR: (Bending over Thous)
Thous.
20. 5 A /
Door opening
BEN peeping in BEN: Is he all right?

PULL BACK with DR. WHO DOCTOR: Difficult to tell at a
glance - doesn't seem to have hit
anything vital.

HOLD his kneel to
THOUS

BEN: He doesn't look too good.

(2 next)

BEN into R. of DR.WHO DOCTOR: Neither would you with a bullet in you.

BEN: If we don't stop Zaroff soon, it won't matter much what we do will it? We'll all be for the chop.

DOCTOR: Grab hold of him, we must get to safety.

BEN: Then what?

21. 2 B
CU DR.WHO

DOCTOR: To the generating station I think.

22. 4 B
JACKO at top of stairs. HOLD his 2. INT. ROOM UNDER TEMPLE
move down and sit.
Pillar L. frame

BOOM B1

(SEAN, ARA AND JACKO ARE WAITING FOR THE DOCTOR)

As he sits:

23. 1 B
SEAN on ground
ARA.
JACKO R. fgd.

JACKO: I'm getting tired of waiting for the Doctor./ Are you sure he said we were to meet here.

ARA: He must come soon.

2 to 2C: LAB.
5 to 5B: GEN.STATION

SEAN: If he's not back in five minutes we'll move on - O.K.?

24. 4 B
CU JACKO
A to A2: GEN.STATION

JACKO: (GLOOMILY) Where to?/ If the whole earth is to blow up in a couple of hours.

25. 1 B
2-shot SEAN/ARA

SEAN: You're a great comfort to have around sure. Did anyone ever tell ye?

PULL BACK and up
and hold them
into fgd. R.
including JACKO

ARA: Look out.

DOCTOR: Anyone at home?

(4 next)

(25 on 1)

DOCTOR: Where's Folly and Jamie?

ARA: Zaroff's laboratory.

DOCTOR: Why?

26. 4 B
DR.WHO L. frame -
ARA kneeling

ARA: They went to look
for you - I showed
then which way to go, and they told
me to come back here and wait.

HOLD DR.WHO's rise
and move R. to
4-shot
DR.WHO/BEN/JACKO/SEAN

DOCTOR: We'll have to find them.
I have a plan. It might even work.

(1 next)

WH
(26 on 4)

- 5 -

27. 1 B
High CU DR.WHO/BEN

JACKO: Well?

DOCTOR WHO: Our one hope ^{of stopping Zaroff} is to
flood all this lower part of
Atlantis.

BEN: That means in here ~~aw~~ well

28. 4 B
Low shot
SEAN and JACKO

DOCTOR WHO: This Temple and
Zaroffs Laboratory.

SEAN: Would the water stop there.

DOCTOR WHO: Don't know. ^{It's a} Risk
we have to take.

JACKO: But the people here?

DOCTOR WHO: They must be warned, and
and moved to a higher level. That's
your job. You and Sean.

29. 1 B
High tight 3-shot
DR.WHO/BEN
SEAN in fgd. R.

SEAN: And you?

DOCTOR: Ben and I will try and
get in the generating plant.
We'll turn the power up on the
reactor to break the sea walls
down and swamp the laboratory.
There's only one thing worrying
me. Can you all swim?

to break the
sea walls down and swamp the

onto Sc.3 Laboratory.

(2 next)

(29 on 1)

- 6 -

ape: Lab. bgd.
Distort
Stand mic.

3. INT. LABORATORY

30. 2 C

CU of model of
Atlantis.
Travel over it.

VOICE 1: (oov) Stabilizer station Z2
calling; stabilizer station Z2
calling - routine check.

PULL BACK to show
scientist at panel
R. frame

SCIENTIST: Control point receiving.

VOICE 1: (oov) Stabilizers normal.
Nothing to report.

SCIENTIST: Thank you Z2. Report
again at zero minus five.

VOICE 1: (oov) Will do.

As SCIENTIST moves
into main laboratory
let him go L.
ZOOM in on Speaker

SCIENTIST: That's that for another
ten minutes then - (STARTS WHISTLING
TO HIMSELF)

VOICE 2: (oov - different distort)
Priority. Priority. Reactor station
Z3 calling, Reactor Station Z3
calling.

31. 3 B

ZAROFF at his
control desk

ZAROFF: Zaroff here.

VOICE 2: (oov) Reading maximum.
Gauges 4 5 and 6 steady. Gauge 3
fluctuating and unpredictable.

ZAROFF: Bring in the reserve.

(2 next)

4 to 4C: GEN. STATION
1 to 1C: GEN. STATION

(31 on 3)

- 7 -

VOICE 2: (oov) The reserve?
But if that fails ...

ZAROFF: (STORMS) That is an
order ... (MORE CALMLY) Report
back if the fault continues./

32. 2 C
Control desk
ZAROFF's hands

VOICE 2: (ov) Will do.

33. 3 B (and 4: Overseer)
ZAROFF a/b

ZAROFF: Nothing can go wrong.
Nothing must go wrong.

As he swings in chair

include TV Monitor

(Cam.4 on Overseer)

crabbing L. if necessary

OVERSEER: (on Monitor) Emergency -
Power Network Control.

ZAROFF R. frame,
monitor

(ZAROFF PICKS UP MIC ON CABLE)

ZAROFF: Zaroff here - what's the
trouble?

OVERSEER: Station Eleven is no
longer operating - the workers
have deserted.

ZAROFF: Deserted? (ROARS IN FURY)
What's the matter with them? Where
are they?

OVERSEER: I'm told they've gone
fishing./

34. 2 C
CU ZAROFF

ZAROFF: What?/

35. 3 B (and 4: Overseer)
Monitor and
ZAROFF a/b

OVERSEER: The food supplies have
not arrived, and there's a rumour
that we're facing starvation.
They've all panicked./

36. 2 C
CU ZAROFF

ZAROFF: And no reserves.

OVERSEER: That's right.

(3 next)

ZAROFF:

get them back - that's
an order - send the Guards after
then. /

37. 3 B (and 4: Overseer)
CU Monitor

It goes to black

OVERSEER: I've had to bring the
Guards into the plant to prevent a
complete breakdown.

ZAROFF: Do the best you can - I'll
get more men to you within the hour.

PUSH IN to
CU ZAROFF

HE FLICKS UP THE SWITCH

Blast - blast - blast

38. 5 B
Zig-zag on gate.

4. EXT. GENERATING STATION

Tape:
Generating St.

PULL BACK to show
GUARD playing with gun

(SMALL SET WITH GATEWAY
GUARDED BY A MAN WITH A
SPEAR. ONE THE GATE AND TAIL
ARE THE USUAL DANGER NOTICES
WITH ZIGZAG FLASHES.
DOCTOR WHO AND BEN COME INTO
SHOT. THEY PAUSE AND DR.WHO
SPEAKS TO BEN IN A LOW VOICE.
BEN IS STILL IN GUARD'S OUTFIT)

DR.WHO into shot
from behind cam.L.

As DR.WHO turns:

DOCTOR: Come on.

39. 1 C
MCU BEN
PAN him R. into
2-shot with DR.WHO

(oov) Doctor - /
BEN: / The guard - who are we going
to get past him?

3 to 3C GAP IN TUNNEL

DOCTOR: Walk past him of course.

40. 5 B
Tight 2-shot
BEN/DR.WHO, fav.
DR.WHO

BEN: (IN AMAZEMENT) In those trousers?

DOCTOR: (GETS THE POINT) Oh - you
think I look conspicuous then.

C to C2

BEN: (DRILY) A bit, yeah.

DOCTOR: You may be right. I know,
you're a guard and you've captured
me, right?

bhc
page 9

(40 on 5)

- 9 -

Take them to
GUARD

BEN: Right.

2 standby to go into
2D when 1 has pulled back

DOCTOR: Don't make a mess of it -
there's a good chap.

(THEY APPROACH)

GUARD: Halt.

BEN: Prisoner and escort for
Professor Zaroff.

41. 1 C
As BEN looks at
DR.WHO:
2-shot BEN/DR.WHO

GUARD: Pass word?

BEN: Eh?

GUARD: Pass word.

GUARD into
3-shot R.

BEN: Oh, yeah. (PRETENDS TO GET
ANGRY) Look mate - it's all right
for you standing there giving me the
old nonsense - I don't know nothing
about pass words. I've been out chasing
this birk for the past hour.

GUARD: Professor Zaroff's not here
anyway.

BEN: I know that - my orders was
to bring him here to wait.

42. 5 B
CU GUARD

GUARD: That's all very well,
how do I know he's a wanted man?

43. 1 C
DR.WHO - GUARD &
BEN

BEN: Well, blimey look at him -/
he ain't normal, is he?

GUARD: I see what you mean.
(DOCTOR LOOKS INDIGNANT) All right,

GUARD out of
picture

44. 5 B
3-shot
GUARD L./DR.WHO/BEN

DOCTOR: (DETERMINED TO GET IN ON THE
ACT - DROPS THIS LINE IN 'OVER
CASUALLY') Don't suppose you know
the password anyway.

GUARD: Oh, don't I? It's Oscar
(ANGRY AT BEING PROVOKED) Get him
out of here.

(4 next)

BEN: (GIVES DR.WHO A SHOVE) Go on
you - thanks, mate. (THEY GO THROUGH)

4A. INT. DOORS

45. 4 C

(Don't show
controls R. frame)
DR.WHO & BEN
doors closing
behind them as they
move fwd.

DOCTOR: (CONSPIRATORIALLY) Very good
Well done Ben - not too sure about
that bit about me not looking normal
but well done - couldn't have done
much better myself.

(BEN REACTS.
THE GATE OPENS AND DR.WHO
AND BEN ENTER)

1C Swing head and pull back
to 1D Cogwheel & Column

They stop

GUARD: (OCV) Halt - give the
password.

BEN: (FIRMLY) Oscar.

GUARD: Pass, Oscar.
(ocv)

(DR.WHO AND BEN ENTER)

DOCTOR: Now, Ben, quick - we haven't
much time.

THEY GO OUT PAST CAM.

5 to 5C LAB.

(1 next)

(45 on 4)

46. 1 C

BOOM B2

On cogwheel
revolving.
PAN DOWN column

5. INT. GENERATING STATION

4 PULL BACK QUICKLY
2 SLIP IN TO 2D

Tape: Noise deafening

ENGINEER in from
L. to R. of frame
Check dials
As he turns back
BEN in from behind L.
knocks him out

(A HUGE FLYWHEEL ROTATES
AGAINST A BACKGROUND OF
COMPLICATED BUT UN-
IDENTIFYABLE MACHINERY.

THE SOUND IS CONSIDERABLE.
ONLY ONE ENGINEER IS STILL
AT WORK AND THE DOCTOR
(AS ZAROFF) BECKONS HIM
OVER. AS HE REACHES THE
DOCTOR, BEN NEATLY K.O's
HIM)

DR.WHO in to shot

DR.WHO out past camera

down with BEN

BEN: (SHOUTING) O.K. What
now?

(THE DOCTOR POINTS TO A
CABLE.

BEN TAKES A PAIR OF WIRE
CUTTERS FROM THE POCKET
OF THE ENGINEER'S OVERALLS
AND GOES OUT OF SHOT)

As BEN gets to
cable:

DOCTOR: You cut the cable.

47. 4 C

DR.WHO and
control panel

DOCTOR SCRATCHES HEAD
AND LOOKS

48. 2 D

Hand cutting through
cable with wire-cutters

(C.U. OF BEN IN CROUCHING
POSITION CUTTING A CABLE.

49. 1 C

Cogwheels stopping
PAN across them

ALTER SOUND FX

50. 4 C

Control panel
Levers and gauze

(3 next)

(SHOT OF FLYWHEEL GRINDING
TO A HILT. BACKGROUND NOISE
INDICATES DAMAGE)

DR.WHO's hands in

(MASTER GUAGE WITH INDICATOR
NEEDLE WELL BELOW THE DANGER
MARK - CLEARLY VISIBLE.

Needle on
Dial starts to move up
and lights to flash
frantically

DOCTOR MOVES INTO SHOT, AND
MOVES OVER SOME CONTROL
LEVERS. THE LOW WHINE OF
THE APPARATUS GROWS IN ELECTRONIC
INTENSITY, AND THE INDICATOR
NEEDLE BEGINS TO MOVE UP SOUND FX
TOWARDS THE DANGER MARK. UP

PULL BACK to
include DR.WHO

BEN COMES UP. THE DOCTOR NODS.
(THEY LEAVE)

BEN in R.

BEN: Doctor, do you know what you're
doing?

DOCTOR: (OUTRAGED) What a
question - of course I don't - but
there's no rule against try g. Right now,
come on - on to
Zaroff's laboratory. He should be
feeling the effects of that little
lot any time now.

Out past camera
HOLD flashing lights, etc.

51. 3 C

f/r /

On narrow
outlet

6. INT. ROCKY TUNNEL

NOISE TERRIBLE!

JAMIE squeezes
through then POLLY -
2-shot, POLLY R. frame

(POLLY AND JAMIE COME INTO SHOT.
THE WHINE CAN BE HEARD COMING
FROM SOMEWHERE OVERHEAD. IN
ADDITION, THERE IS THE THROBBING
OF MACHINERY)

2 to 2E: ROCKY LEDGE

1 to 1E: TUNNEL

4 to 4D: PASSAGE

JAMIE: There's a gap here.
POLLY: I think we're lost. Are you
sure this is the way Ara told
us to come? TUNNEL: WHINE MACH.?

B to B3: TUNNEL

JAMIE fgd. to
tight 2-shot

JAMIE: Aye, I think so.
All the tunnels look alike -
though.

POLLY: No. Listen - we must be
somewhere below Zaroff's power source.

Let POLLY out
into BCU JAMIE

JAMIE: It's like the beating of the
devil's heart.

POLLY: You're not far wrong.
We'd better keep going, the
laboratory can't be far away.
(POLLY LOOKS AROUND DESPERATELY)

JAMIE: Aye, but which way?

52. 5 C 7. INT. LABORATORY. BOOM C2
On B.P. and scientists at bench (ZAROFF ON SYSTEM)
Tape: Lab. Bgd. Whine
ZAROFF: That reading must be wrong you idiot. I will check .
PULL BACK with ZAROFF
PAN him to controls thru arch (HE PUTS THE R/T DOWN ANGRILY AND STALKS OVER TO THE CONTROL PANEL. HE LOOKS AT DIALS. HE CAN HARDLY BELIEVE HIS EYES. HE SHOUTS ACROSS TO ANOTHER SCIENTIST:) A.3
C to C3
That's not possible.
/ - come and look at this reading -
Scientist in past camera
3 to 3D Same set
(ANOTHER SCIENTIST COMES INTO SHOT AND LOOKS)
into CU ZAROFF ... this is all we need - radiation leak - where's it coming from?
CUT TO BLACK (THE PITCH OF THE WHINE HAS INCREASED TO SUCH AN EXTENT THAT BOTH MEN PUT THEIR FINGERS OVER THEIR EARS)

(SHE REALISES THAT THE
WORD MEANS NOTHING TO
JAMIE)

POLLY: (cont) I can't explain
now, Jamie.

(THEY ARE INTERRUPTED BY
A LOUD CRACKING SOUND.
A FEW STONES - NO MORE
THAN A HANDFUL - TRICKLE
DOWN THE WALL AND BOUNCE
ON THE ROCKY FLOOR)

The wall's starting to crumble
- it's all that vibration.

TELECINE: (2 cont'd.)

3" insert
From where the stones
have fallen a crack has
appeared, and a little
trickle of water runs
down to make a small
wet patch on floor.

JAMIE: (cov) The sea's on the
other side of that wall

10. ROCKY LEDGE.

55. 2 E JAMIE: /... if it gives
Low CU JAMIE way ...

POLLY: (SCARED) Yes!

As he turns:

JAMIE:
There must be a way up to higher
ground.

TELECINE: (2 cont'd.)

3" insert
The crack is wider.
Water is pouring out.

Very high noise
level

CUT TO BLACK

B R E A K R E C O R D I N G
(for Artists moves)

Tape: Keep high
rumbling whine

56. 1 E

High shot
looking down
tunnel
POLLY and JAMIE
running into camera

11. ROCKY TUNNEL. ANOTHER PART.

(JAMIE AND POLLY RUN UP
STEEP SLOPE INTO SHOT.
THE GOING IS HARD, AND
BOTH ARE PANTING)

2 to 2F PASSAGE

C to C4

POLLY: (PAUSING) Must get -
breath -

JAMIE: We're lucky it's uphill -
take more time for water to -

(HE BREAKS OFF AS THE SOUND
OF A LOUD CRASH O.S. IS
HEARD. POLLY CLUTCHES
JAMIE'S HAND)

They come into cam. Polly, what's that?
It's given way. The sea's breaking
Both block out picture through.

TELECINE: (3)

MONTAGE

Water breaks through
wall.

(Stop Telecine - no
leader. Please roll
back to beginning of
this insert.)

Tape
Booming sea noise;
Crash; water etc.

12. ROCKY TUNNEL. A FORK.

57. 2 F

JACKO's back
filling screen
As he moves away
into 3-shot

SEAN/THOUS on stretcher/
JACKO

(SEAN AND JACKO SUPPORTING
THE WOUNDED BUT NOW CONSCIOUS
THOUS, PAUSE FOR BREATH.

THERE IS A ROAR OF WATER
AND BREAKING WALLS BEHIND
THEM)

BOOM C3

SEAN: Will ye listen to that.

(3 next)

Hold them as they
put stretcher down

1 turn to LF: LAB.

in to CU SEAN

58. 3 C
3-shot
SEAN/THOUS/ARA

JACKO: What is it?

SEAN: How would I know -- it
certainly isn't closing time at
Paddy Murphy's pub.
I know. It's the Doctor, of
course -- he's started to flood
Atlantis -- the sea's breaking in.

THOUS: (WEAKLY) To raise Atlantis
from the sea -- it was only the
dream of a madman, after all.

ARA: Rest. Don't speak.

SEAN: Aye, rest -- you'd best
forget about all that and look to
the future, that is if any of us
are going to have a future.

59. 2 F
CU SEAN

TELECINE (Repeat of beginning
of (3) then continued)

Model of Temple. The water
bursts in with great force.
The idol topples and the
columns collapse.

Tape : Temple music ?
+ Effects

60. 2 F
CU SEAN

13. INT. ROCKY TUNNEL

BOOM C4

SEAN: Well, personally speaking --
not being a terribly good swimmer,
I think I'll just start to make a
move .. we have a visitor.

DAMON ENTERS

61. 3 C
As SEAN rises:
DAMON coming through
rock.
SEAN into L. frame
as DAMON kneels
into 4-shot
SEAN/ARA/DAMON/THOUS

Ye got my warning then?

DAMON: My operating room -- a life's
work washed away.

THOUS: Damon!

DAMON: Thous!

THOUS: We can start again.

62. 2 F
CU SEAN
As DAMON looks:

DAMON KNEELS AND EXAMINES
THOUS' WOUNDS

(3 next)

/C TO C2: LAB./

(4 next)

SEAN: Look, . if we
don't all hurry and get on to some
high ground above water level
we're going to end up as fish food.

63. 3 C
SEAN/ARA/DAMON/
THOUS
down onto stretcher

DAMON: Yes, you're right -
That should help. We've got a long
way to go yet. Come on.

THEY EXIT

As SEAN AND JACKO
lift stretcher:

CUT:

Tape
Water, etc.
High level.

64. 5 D f/r

14. INT. ROCKY TUNNEL

Shooting up rocky
passage, cutting
off before daylight
on both sides.

POLLY and JAMIE
squeeze round
corner, facing wall

(POLLY AND JAMIE RUN
INTO SHOT. AS THEY TURN
A CORNER, THEY ARE BROUGHT
UP SHORT, AS THEY STARE
AT A BLANK WALL AHEAD OF
THEM. JAMIE TRIES TO PUT
A GOOD FACE ON THINGS)

move in rock R. cave

2 to 2G: CAVE
3 to 3D: CAVE

C to C2: LAB.

.....

(64 on 5)

(POLLY IS NOT FOOLED)

Hold them to
end of passage

POLLY: It's a dead end.

JAMIE: No. Don't be feared.

POLLY: Can't we go back - others, ^{we must find the}
maybe there's another turning.

65. 4 D
CU JAMIE

JAMIE: Nae, I kept an eye out
for one. Do ye hear that
water?

66. 5 D
CU POLLY

(THEY LISTEN. THE SWIRL
OF THE WATER GETS NEARER.
POLLY: We've got to get out somehow.
JAMIE HOLDS UP HIS LANTERN
TO EXAMINE THE ROOF. A
DRAUGHT MAKES THE FLAME
FLICKER)

67. 4 D

2-shot
POLLY/JAMIE

JAMIE: See that? There's a draught
that's
what we'll follow. I'll go
first. Close behind me

JAMIE puts lantern
L. fgd.

5 PULL BACK TO LAB. 5E

Hold effect of him
climbing up
past camera

Tape
Low rumble Sea FX

Shady daylight

68. 2 G

BOOM B3

15. INT. CAVE IN MOUNTAIN.

2 Children Refugees.

Woman in from R.
Go with her, PAN L.

2 fish people bring
in body

DAMON kneels to it
then starts
artificial respiration

UP with DAMON

(THE CAVE IS AN OLD ROOF
OF THE HOUSE GIVING ACCESS TO
THE MOUNTAIN WHERE IT'S PEAK
JUST ABOVE THE WATER - THE
ISLAND WHERE THE CAPTIVES
LANDED.

(4 next)

(68 on 2)

THOUS, DAMON, SEAN, JACKO, ARA AND A FEW FAITHFUL SUPPORTERS HAVE ARRIVED. THE IMPRESSION IS CONVEYED THAT THERE ARE MANY REFUGEES NEARBY, BUT OUT OF CAMERA SHOT.

AN EFFORT IS BEING MADE TO ORGANIZE THEM. SOME FOOD IS BEING GIVEN OUT, AND GUARDS WHO HAVE REMAINED LOYAL ARE POSTED TO HOLD ANY SUDDEN ATTACK.

PULL BACK

PAN DAMON across
set L.

GATHERED INTO HUDDLED GROUPS ARE THE REFUGEES FROM THE DISASTER. MANY ARE SOAKED THROUGH, AND ARE MAKING EFFORTS TO DRY THEIR CLOTHING. OTHERS ARE SEARCHING FOR LOST RELATIVES AND FRIENDS. IT IS A COUNTING OF HEADS, COUPLED WITH A FEAR OF PURSUIT BY ZAROFF'S GUARDS.

Pick up THOUS
and group

DAMON IS SEEN MOVING AMONG THEM, ORGANIZING, CHECKING, GIVING ORDERS ETC. HE APPROACHES THOUS)

DAMON: Your wound?

69. 4 E THOUS: A little better. How
CU DAMON is my poor country?

70. 2 G DAMON: The water has already
CU THOUS flooded the lower parts of the
city -

71. 4 E THOUS: The great enemy we have
CU DAMON held at bay for centuries - the
everlasting nightmare - it is
here at last.

2 to 2H: LAB.

DAMON: Rescue parties are being organized - all passages have been blocked, except the main shaft - we're keeping that open until the last to give stragglers a chance.

72. 3 D
4 to L. Pillar

Wounded Priest
staggering round
corner.

THOUS: What about Lolem the priest?

Man to him.
He is lead to
DAMON L.
Group shot
THOUS/DAMON/Priest

DAMON: He was seen going towards the temple to seek aid from Amdo.

(4 next)

THOUS: He is lost then.

(SEAN AND JACKO SEARCHING
FOR DOCTOR WHO BEN ETC.,
AMONG THE REFUGEES)

73. 4 E
SEAN in and
3 miners
Let SEAN go

SEAN: Thanks boys ... we may
still find them.

(A MAN IN CLOAK AND HAT
LIKE ZAROFF LOOKS UP.
SEAN SEES IT IS NOT THE
DOCTOR)

74. 3 G
Old woman and
pillar.
SEAN comes in L.

SEAN: You all right, mother?
(CALLING TO JACKO) Any luck?

JACKO: What do you expect?
They must have all been drowned.

As he crosses set
PULL BACK with
him

(SEAN LOOKS OVER IN THRONG)

JACKO into 2-shot
from behind cam.

PUSH in to CU SEAN

SEAN: Ah well, probably a better
death than this one that's in
store for us once Zaroff sets
off his explosion.

BP RUNNING

75. 5 E
(with 4 X ZAROFF
fed on to
monitor)

Tape: Lab. noises

16.

9. INT. LABORATORY.

ZAROFF at
control desk
mike.
TV screen with
ZAROFF on it in
bgd.

(1 next)

(75 on 5)

(ZAROFF STILL AT CONTROL
PANEL)

3 to 3E: ROCK FACE

ZAROFF: (INTO MIKE? ...No one
will leave his post - everything
goes on according to schedule except
- the time for the great
detonation has been advanced -
the Project will be activated
from this control point.

That is all until zero minus 5.

HOLD ZAROFF's rise
to plunger

(HE PUTS DOWN THE MICROPHONE.

Plunger/ZAROFF

THE DOORS OPEN, AND DOCTOR WHO
ENTERS WITH BEN)

Now to connect you.

76.

1

F

Doors open.
DR.WHO & BEN in

DOCTOR WHO: Good day to you. I
hope I'm not too late?

4 PULL OUT FAST

(ZAROFF AND THE SCIENTISTS
STARE AT HIM, HE COMES IN
CALMLY AND CROSSES TOWARDS
ZAROFF, (FOLLOWING)

77.

2

H

ZAROFF and plunger

ZAROFF: There is the man who
has tried to sabotage all our plans.
Make sure he will not leave us.

78.

1

F

2-shot
DR.WHO/BEN

(THE SCIENTISTS MOVE TOWARDS
THE DOOR, A LITTLE
UNCERTAINLY. BEN STEPS
FORWARD - THEY STOP.
THE DOCTOR TURNS HIS BACK ON
THEM AND MAKES A POINT OF
ADDRESSING ZAROFF. HE
REALISE, HOWEVER, THAT HE
IS IN EFFECT TALKING TO
THE SCIENTIST (ZAROFF)

SCIENTISTS join
DR.WHO

ZAROFF in R.

DOCTOR WHO: I'm sorry I have
interrupted your important
Yes. I can see that you are
on the point of exploding your
fire-cracker, aren't you? I
hope you've let these gentlemen
into your big secret./

79.

2

H

ZAROFF and BEN
fgd. L.

(1 next)

(79 on 2)

ZAROFF: They share everything
with me.

80. 1 F
DR.WHO with
Scientists
behind

DOCTOR WHO: Naturally - they
can't help themselves, can they?
They must be devoted to you to
allow you to blow them to pieces.

SCIENTIST: Blow us to bits?

(THE SCIENTISTS REACT
TO THE DOCTOR'S WORDS)

DOCTOR:

Oh dear, I hope I haven't
dropped a brick - I seem to
have shaken some of them - oh, by the way
forgive me, ...

... the water had broken
through everywhere and is about
to overwhelm us here.

ZAROFF in R.

ZAROFF crosses to
L. of Scientists

(On to page 25)

(2 next)

(80 on 1)

81. 2 H ZAROFF: Don't listen to him - he lies.
CU DR.WHO

82. 1 F DOCTOR WHO: Then perhaps I'm mistaken, that distant rumble may be no more than the goddess Ando having indigestion.....
ZAROFF and scientists.
PAN over their faces (THEY ALL LISTEN. THE RUMBLE IS NOW UNISTAKABLE. ONE MAN TURNS AND BOLTS FOR THE EXIT. AS THEY TURN TO DR.WHO AS THOUGH A STOPPER HAS BEEN REMOVED, THE TREMAINING SCIENTISTS FOLLOW IN HIS WAKE)

83. 2 H
CU DR.WHO

84. 1 F ZAROFF: They are traitors - cowards - but it doesn't matter.
a/b
The SCIENTISTS leave
ZAROFF follows them up (THEY EXIT, LEAVING DOCTOR WHO, BEN AND ZAROFF THE ONLY OCCUPANTS OF THE LABORATORY. DOCTOR WHO ADV NCES ON ZAROFF,
BEN in doorway

85. 2 H DOCTOR WHO: Time is running out
DR.WHO Zaroff - why not call it a day?
5 PULL BACK QUICKLY
ZAROFF into shot L.
Hold his move to grill ZAROFF: I'm not beaten yet -

(HE PRESSES A BUTTON. AN IRON GRILL COMES DOWN FROM THE CEILING, SHUTTING OFF ZAROFF FROM THE DOCTOR AND BEN AND THE REST OF THE LABORATORY.)
DR.WHO and BEN into fgd. L.

IN THE SPACE BEHIND THE GRILL ZAROFF HAS THE ESSENTIAL CONTROLS)

Go past
DR.WHO and BEN onto
ZAROFF You see I have anticipated every situation. There was always the possibility that someone would try to keep me from my ultimate moment ...)

(HE COMES UP TO THE GRILL)

(5 next)

(85 on 2)

Hold ZAROFF
to plunger

ZAROFF: No one can get through
this now and the only control
is on this side - so! (INDICATES
BUTTON) All I must do now is
press this plunger.

(HE INDICATES A PLUNGER
BOX AND LEVER ON THE
WORK BENCH)

PAN up to dial
on wall
Back to ZAROFF
and grill

When (POINTS) the needle on that
dial goes over the thousand mark.
Simple! no! I tell you that you
may share the last great experiment
of Zaroff. (HE LAUGHS)

86. 5 E
3-shot
BEN/DR.WHO/ZAROFF
R. frame

BEN: He's right off his rocker
Doctor.

BOOM A3

DOCTOR WHO: We can't risk
leaving him here Ben.

(HE BECKONS HIM AWAY FROM
THE GRILL)
We've got to get him out of here.
Come over here.

Hold ZAROFF fwd.
to plunger

I have an idea...

(HE TAKES BEN ASIDE WHILE
ZAROFF IS COMPLETING THE
WIRING OF THE PLUNGER)

86A. 2 H
CU ZAROFF
thru bars

ZAROFF: Don't go away Doctor. You
will die just the same.
So you might as well stay and watch
me.

87. 3 E (wide angle) f/r

17. INT. ROCKY SHAFT.

Low shot
JAMIE back to cam.
pulling
himself
onto ledge

Tape: FX loud

(JAMIE AND POLLY)

JAMIE: Hold the lantern.

(POLLY TAKES IT FROM HIM
AND NEARLY DROPS IT)

(5 next)

POLLY's hand in

JAMIE: Will ye be careful?

POLLY: All right - I didn't do it on purpose.

JAMIE: Well, give it me.

POLLY: Any luck?

JAMIE: There's some sort of hole - I canna tell if it leads anywhere - if ye care to tak' a chance?

He leans down
and pulls
POLLY up

POLLY: Do we have a choice?

(HE PULLS POLLY UP. THEY
START TO CLIMB THROUGH
THE HOLE. AS HE DOES SO,
ONE OF THE ROCKS ROLLS
BACK, AND AFTER BUMPING
DOWN, WE HEAR THE SOUND
OF A SPLASH)

HOLD then lying
on top

Only just in time.

JAMIE: And 're not out of the
wood yet.

3 to 3F Ext. CORRIDOR

B.P. Running

88. 5 E

BOOM A3

DR.WHO R.

frame

ZAROFF L.

frame

BEN between them

22. INT. LABORATORY.

Lab. noise and
water, etc.

(BEN COMES TO THE GRILL.

THE DOCTOR IS WATCHING
ZAROFF)

BEN: We must go - the water's nearly
here. Sorry, Doctor.

I see you have

ZAROFF: (TRIUMPHANTLY) your deserters
That leaves just you and me, too
Doctor.

As DR.WHO turns;

89. 2 H

2-shot BEN/DR.WHO

DOCTOR WHO: Goodbye, Ben.

BEN crosses out of
frame

(BEN MOVES OUT OF SHOT)

(5 next)

(89 on 2)

Hold 2-shot
DR.WHO/ZAROFF

ZAROFF: Young fool! I will
press the plunger long before
the water will get here. The
result will be the same.

As DR.WHO turns
pan with him
to cupboard L.

DOCTOR WHO: Of course.

(HE MOVES TO THE SIDE OF
THE LABORATORY AND RIPS
OUT A SECTION OF WIRE.
THE LIGHTS GO OUT)

LIGHT GO OUT

so much more
But / dramatic in the dark.
Eh Professor? /

90. 5 E

SMALL LABORATORY

ZAROFF: Doctor, you are a comedian.

Hold ZAROFF's
moves

As he presses button: (HE SWITCHES ON HIS TORCH.
WE HEAR THE GRILL GO UP)

91. 2 H

Grill going up.

Keep very still Doctor.

ZAROFF comes thru
with gun

As he presses button (THE LIGHTS GO ON AGAIN.
ZAROFF IS BY AN EMERGENCY
SWITCH, GUN IN HAND)

LIGHTS GO ON

You see! We have an emergency
system. You have solved nothing.
Turn round please.

PULL BACK and
include DR.WHO L.
frame, his R. hand
frames ZAROFF R.

(ZAROFF PULLS THE LOOSE
WIRE OF THE WALL AND
MOTIONS THE DOCTOR TO
SIT DOWN.

See BEN whip past
and grill close

THE DOCTOR SIT ON A CHAIR
BY THE WALL. ZAROFF
TIES HIM UP. GUN TO HAND.

BEHIND HIM BEN SLIPS PAST
TO THE GRILL CONTROL BUTTON
AND PRESSES IT. AS THE
GRILL STARTS TO SLIDE
ACROSS HE DARTS OUT AGAIN
AND HIDES BEHIND A WORK
BENCH)

As ZAROFF turns:

92. 1 F

CU ZAROFF

93. 2 H

Grill and plunger

(93 on 2)

Zaroff to plunger

94. 1 F (ZAROFF TURNS BACK, SEES THE GRILL IS IN PLACE, SCREAMS WITH RAGE AND RUSHES BACK TO IT BEATING ON IT WITH HIS GUN. Sound Screaming throughout
95. 2 H BEN DARTS ACROSS, RELEASES THE DOCTOR'S LEGS AND HURRIES HIM TO THE DOOR. ZAROFF turns, fires
96. 1 F ZAROFF SEES THEM AND FIRES AFTER THEM BUT THE BULLETS GO WIDE. HE TURNS BACK TO THE SCREEN ALMOST CRAZY WITH FRUSTRATION. Doors closing
97. 2 H WE TRACK PAST HIM TO THE WAITING PLUNGER ON THE FAR SIDE OF THE IRON GRILL) ZAROFF As he turns, include plunger. He rushes to Grill
98. 5 E ZAROFF's face and grill
99. 2 H (Onto page 30) Plunger and ZAROFF's hand
100. 5 E BCU ZAROFF

FADE OUT

2 to 2J: LAB. CORRIDOR

(2 next)

101. 2 J _____ f/r /

Tape: FX

19. EXT. LABORATORY

Empty corridor

BEN in from cam. L. (BEN IS HURRYING THE DOCTOR
ALONG. DOCTOR WHO'S HANDS
ARE STILL TIED. HE STOPS -
THEY BOTH CATCH THEIR BREATH)

BEN: Doctor, hurry. What's the matter

DR. WHO into shot

DOCTOR WHO: (HOLDING OUT HIS HANDS)
Untie me. I can't leave ZAROFF to
drown. I'm going back to him.

They turn into
tight 2-shot

BEN: (STARING AT HIM) Why on Earth
... We gotta get out of here
quick. We'll be out off.

As they turn u/s:

DOCTOR WHO: (TURNING BACK)
We can't leave him.

BEN: Why not? You're coming with
me.

CUT TO BLACK

(AS THE DOCTOR MOVES BACK)

B R E A K R E C O R D I N G

3 to 3F: CAVE
2 PULL BACK into CORRIDOR
1 to 1G: CAVE

(3 next)

(101 on 2)

- 30A -

20. INT. CAVE

Noise getting fainter

102. 3 F

ROOM C3

High shot rock.
POLLY in from
behind camera.
JAMIE to L. of her

POLLY: It's no use, Jamie.
I can't make it.

JAMIE: Och, of course, ye can -
one wee slope and we're away.

POLLY sits down,
in tears
HOLD 2-shot

POLLY: And another, and another -
I can't - I'll never make it.

JAMIE: Come on ...

POLLY: No! Let me be. I can't.

As JAMIE pulls
her up
TIGHTEN 2-shot

POLLY: Oh!

JAMIE: I said climb - now move,
will ye. I'll help you.

103. 1 G

High shot.
JAMIE scrambling
into camera.
Pulls POLLY up

21. PASSAGE

104. 4 F

f/r

DR. WHO and
BEN coming
into
camera

BEN: Doctor!

FX: Loud

THERE IS A CRASH OOV, AND
A SOUND OF RUSHING WATER.

1 to 1E: ROCKY TUNNEL

THE DOCTOR STOPS.

DOCTOR: That settles it. (CRASH)
He's cut off. Poor Zaroff.

BEN: That means the others must
be too. Well are they?

They go out
past camera R.

DOCTOR: How can I tell? All we
can do is to go on climbing.

(film next)

- 30A -

TELECINE: (4)

Tape: Lab. noises
+ hgd.

Int. Lab.

The water has broken
into the Lab.

4 to 4E: CAVE
2 to 2G: CAVE

ZAROFF is waist high
in water trying
desperately to reach
the plunger which is
floating in it's wooden
box just out of his
grasp. It floats a
little nearer. He
glances at the reactor.
It registers C.5.
over the 1,000 mark.

C to C5

He makes a great effort
and his finger tips
touch it's plunger. He
gives a cry of triumph
but it slips away from
his fingers again
and floats away.

CUT TO BLACK IF NECESSARY

(1 next)

(on telecine 4)

FX: Noise fainter

105. 1 E

BOOM E3

(give impression
of low tunnel) 22. INT. ROCKY TUNNEL.

High shot BEN
coming into camera

(DOCTOR AND BEN STRUGGLING
UP A STEEP PATH.

BEN FALLS. THE DOCTOR
PICKS HIM UP. BEN IS
PLAINLY WHACKED OUT.

HOLD BEN's sit

THE DOCTOR BRINGS OUT
COMPASS FROM POCKET, CONSULTS
IT)

DR.WHO's legs come
into shot - he sits
into it

DOCTOR WHO: Not far now.

(DELIBERATELY PROVOKING
BEN)

Of course if you must lie down
and sleep.

BEN out past cam.

BEN: Who said anything about
lying down.

(HE ANGRILY FORGES AHEAD.

THE DOCTOR SMILES, FOLLOWS HIM)

DR.WHO out past cam.

(Telecine 5 next)

TELECINE: (5)

Ext. Entrance of the
Cave. Day.

JAMIE gives POLLY one
final heave - she flops
out. He swings up -
follows her out.

CUT

Ext. Cave.

POLLY: We did it.

JAMIE: The blessed smell of fresh
air.

POLLY: What about the Doctor and
Ben?

JAMIE: I'm thinkin' they wouldna
stand much of a chance back there.

POLLY turns away
blinking back a tear.

CUT

Int. Lab. Day.

ZAROFF is still holding
on to the grill. The
water is now up to his chin,
but he will not leave
his grip on the bars.

We CUT to C.U. of dial.
The needle swings down
to neutral again. The
useless plunger is now
floating at the far end
of the lab.

106. 2 G

BOOM C5

23. INT. MOUNTAIN CAVE.

SEAN pull
back with him
R. to group
at rock through
refugees -
rock face R. frame
THOUS & DAMON
cross in bgd.

FX: Sea bgd.

(THE REFUGEES ARE SORTING OUT
THEIR BELONGINGS AND COUNTING
THEIR LOSSES.

(1 next)

IN THE B.G. CAN STILL BE
HEARD THE SOUND OF THE DISASTER.

Hold SEAN's
sit into 3-shot

IN A SMALL GROUP TOGETHER WE
SEE SEAN, JACKO AND ARA.)

SEAN: So the water won.

ARA: We don't know, do we?
Perhaps the Doctor -

107. 1 E (head turned)
CU JACKO

JACKO: No good kidding ourselves -
he went to stop Zaroff. He must
have drowned himself. We'll
never know if he succeeded.

108. 2 G
CU SEAN

SEAN: Never know! / We're still
~~here~~ ~~arn't we~~ - in one piece. Of
course he succeeded!

TELECINE: (6)

Int. Lab.

The water is now up to
the top of the grill.

We see the plunger
floating past and
ZAROFF's torch - all
that is left of the Lab.

109. 2 G

BOOM B3

24. MOUNTAIN CAVE.

group of refugees

FX: Sea bgd.

They fall back
and THOUS and
DAMON come through
them

(THOUS IS SITTING UP ON A
ROCK, HIS WOUND BANDAGED.

DAMON IS BESIDE HIM.

THE REFUGEES ARE IN HUDDLED
GROUPS NEARBY.

ARA into 3-shot R.

THERE IS NO SIGN OF SEAN AND
JACKO.

ARA COMES UP SADLY)

(109 on 2)

-35-

DAMON: Still no sign of the Doctor?

ARA: No, he has died saving us.

As THOUS looks:

THOUS: We shall raise a stone to him in the Temple.

110. 1 E
CU DAMON

DAMON: (VIOLENTLY) No! No more temples. It was temples, priests, and superstition that made us follow Zaroff in the first place. When the water has found it's own level the Temple will be buried for ever. We shall never return to it, but there will be enough left to build a new Atlantis with no Gods and without fish people.

111. 2 G
CU THOUS

THOUS: Yes, that shall be his memorial.

(Film next - then
end of recording.)

TELECINE (7)

INT. TO CAVE - Opening in bgd.

BEN IS STANDING IN FRONT OF
THE ROCKFALL, THE DOCTOR
JOINS HIM

BEN: We're going to miss them -
Polly and Jamie. I can't believe
they've been drowned somehow.

DOCTOR: (THINKING) H'm ... neither
can I. You go first.

(THEY CLIMB OUT OF CAVE)

CUT TO:

EXT. CAVE AND LARGE ROCK

POLLY AND JAMIE ARE
LEANING AGAINST THE
CORNER OF THE ROCK

POLLY: What are we going to do now -
without the Doctor and Ben?

JAMIE: Hist! (HE PULLS HIS DIRK OUT,
STARTS TO CIRCLE THE ROCK)

(THE DOCTOR AND BEN ALSO HEAR
A NOISE: THEY CIRCLE ROUND
FROM THEIR SIDE. THEY MEET -
JAMIE STRINGS, THE DOCTOR
COMERS BACK. JAMIE STOPS,
JUST IN TIME)

JAMIE: Now then you ... you?

DOCTOR: Naturally ... who else?

JAMIE: We thought you were dead.

DOCTOR: How very nasty of you ...
(STRONGLY) Polly.

POLLY: (WEEKLY) Yes, Doctor.

DOCTOR: (BEAMING) Nice to see you
again - oh Ben?

BLN: (PLAYING IT COOL) Yeah
smashing - you dozy bird.

DOCTOR: (oov) Come on hurry, you
two.

(THEY GO OUT)

(SEAN AND JACKO ENTER SHOT)

SEAN: Well, I can't see anyone.

JACKO: They were here I tell you.

SEAN: Come on man, where .. where?

(JACKO SHRUGS)

SEAN: Ach, come on, let's go look.

MIX:

TELECINE

CUT BACK TO SEAN AND JACKO:

SEAN: Oh no. I can't believe it.
(POINTS)

JACKO: What? (LOOKS OFF)

SEAN: All we were needin' - a
flaming English Police box

CUT TO:

TARDIS DISAPPEARING.

CUT TO:

REACTION SHOT SEAN
